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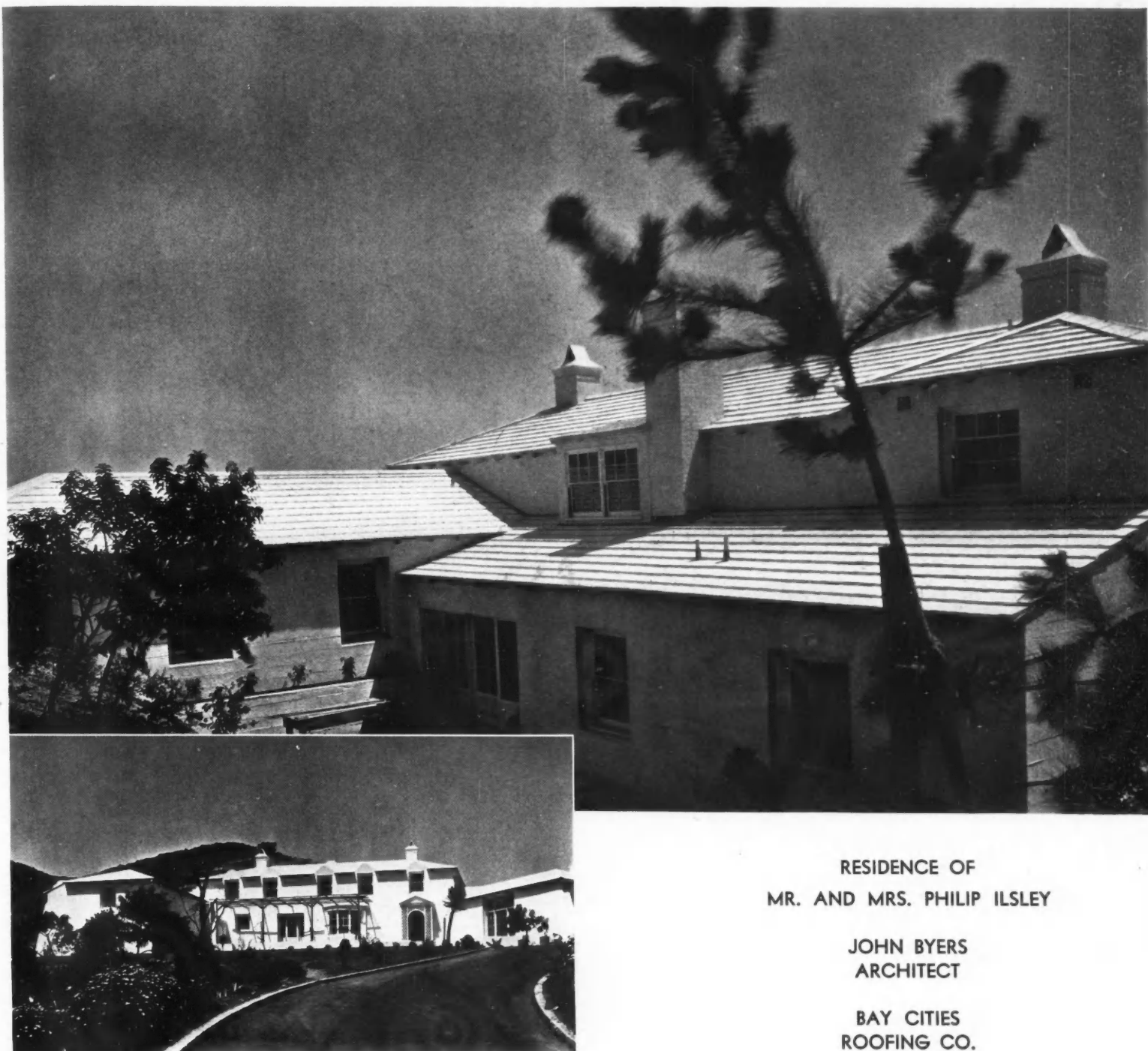
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EDITORIAL

THE fourth year of construction industry recovery closed in the middle of a moderate recession, but with a definite gain over the preceding year, according to Thomas S. Holden, vice president in charge of Statistics & Research of F. W. Dodge Corporation. Recovery gains over 1936 were approximately as follows: an increase of 15% in dollar volume of residential building; a dollar increase of 21% in non-residential building; an increase of 40% in public utilities construction; and a decrease of 20% in public works construction.

From the point of view of ownership and financing, the program of the year 1937 showed a 34% increase over 1936 in dollar volume of private building and engineering work, partially offset by a 15% decline in public work of all kinds, resulting in a general construction volume increase of about 10%. The final 1937 total for construction contracts awarded in the 37 eastern states will be \$2,900,000,000 or a little over, compared with \$2,675,000,000 in 1936. Each month of 1937 through August gained over the corresponding month of 1936. Declines after August were very moderate: September contracts dropped 12% below the preceding September; October contracts were 11% under the preceding October; November contracts were 5% under November 1936; figures for December 1937 indicate a contract volume equal to or slightly greater than the December 1936 volume.

The recession in construction has not, up to the present time, shown any indications of a depression of major character. It has brought, however, a realization of the fact that rosy expectations of a rapidly rising speculative boom in the real estate and residential building had no foundation, and of the equally pertinent fact that the great potential market for residential building is in low-priced housing. The home-building industry, to realize fully its potential market, must gradually and progressively solve its major problem of cutting the cost of the finished product.

While pending housing legislation promises further progress in reducing the cost of financing new housing, the construction industry looks more hopefully to those economic and political factors that will stimulate general business confidence to produce an early revival of the interrupted recovery. Resumption of expansion programs of electric utilities and industrial corporations would not only produce construction of those specialized classes, but also spread purchasing power for new homes.

The duration of the current minor recession is problematical, and the new year promises to be one of stabilization of recovery rather than one of large volume increases. Chances are good for a quite moderate increase in residential building during the next twelve months, probably accompanied by moderate declines in non-residential building and public works; advancement of the expansion program of the utilities is an open question at the moment. As the year opens the prospect seems to be for a total 1938 construction equal to a slightly less total than that of the year 1937.

MASS TRANSPORTATION

TRAFFIC experts tell us that it is all wet to assume that the automobile is now in a position to perform the function of mass transportation. Their arguments are clear and logical, also irrefutable. First, approximately two-thirds of the people do not own automobiles. Second, the cost of operating a Ford, including depreciation, is approximately ten cents per mile, which is way beyond the financial budget of the great majority of people.

About thirty per cent of the population of a great metropolitan district go into the central part of the major cities daily. To handle these economically and efficiently is the business of mass transportation and we are told that we can no longer afford to be deluded by the theory that the automobile can handle the job. Subways and elevateds and other forms of rapid mass transportation are looming over the horizon for our great cities.

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Advertising Staff: Edward S. Townsend, E. B. Wynne, James Gibson.
Advertising Manager: Edgar H. Snow.

PUBLISHER: JERE B. JOHNSON

EDITOR: MARK DANIELS, A.I.A.

ASSOCIATE EDITOR: EDWIN TURNBLADH

Editorial Staff: Ellen Leech, Mira MacLay, Nelson H. Partridge, Jr., Alice R. Rollins.

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UNIT TILES

MOST architects agree that manufacturers yet have to develop some sort of facing for large buildings that is superior to terra cotta. This being true, there is little left for the manufacturer to do other than to improve the method of using terra cotta facing tile, which has been done.

In the past it has been the universal practice to wire the tile to the structural frame. This has been more or less expensive and not so easy as it looks. Now comes what the tile people call the unit tile system. In this method, they merely stick the tile to the surface of the structure by means of cement mortar. The tiles are lined with pegs and pins so that a perfect flush and true surface is secured. The cost of the material is reduced in that the unit tile contains less materials and the cost of construction is at the same time greatly reduced over the method in former days. This is unquestionably a true form of advancement and one that is welcomed by those

architects who are sufficiently fortunate to have large buildings to do.

WHY A BAR?

DURING the days of prohibition, there was a good and sufficient reason for building bars in residences. The faint odor of chloride of lime is not a fitting accompaniment to a Martini cocktail and the bar in a residence was the logical outcome of the great American determination to drink legally or otherwise.

But now that there is no law prohibiting one from stepping into a cocktail bar or from drinking a stein of beer right in the face and eyes of a nearby policeman, it seems to be about time for the return to the good old courteous custom of serving cocktails on a tray in the drawing room, and it is pleasing to find less and less cocktail bars planned in the better residences that are being built today.



Courtesy of California Highways and Public Works

ANNOUNCEMENTS

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

WINTER SPORTS CALENDAR in California includes: At Big Pines Recreation Camp, January 15-16, Ski Club Tournament; January 22-23, Sixth Annual Big Pines Snow Pageant; January 29-30, 12th Annual Snow Sports Carnival. At Curry's Camp Baldy, January 8-9 and 16-17, Snowshoe Marathons; January 23-24, general sports. At Lake Arrowhead, January 8-9, Lake Arrowhead Ski Club meet; January 15, ladies' slalom races, novice and expert; January 16, skiing meet; January 29-30, downhill and slalom races, auspices Ski Club. Lassen National Park, January 16, Ridge Lakes Ski Tour; January 23, Mt. Lassen S. C. Tournament, all events. At Mt. Shasta, January 22-23, Invitational Ski Tournament. At Yosemite, January 14-15-16, Ice Skating Carnival, St. Moritz Figure Skating Club, assisted by Yosemite Winter Club and Oakland Figure Skating Club, assisted by Yosemite Winter Club, present "Mexican Nights". January 22, Ice Hockey; January 29, Costume Skating Carnival; January 30, Winter Club Ski tests.

BUILDING MATERIAL EXHIBIT, Fifth Street at Figueroa, Los Angeles, is showing Pittsburgh Plate Glass Company's "Pittco-Caravan", January 12-13-14-15.

LOS ANGELES BOWLING ASSOCIATION announces a tournament at the Studio Bowling Academy, opening January 29.

PASADENA FORUM, presents nationally known lecturers, at the Civic Auditorium, Pasadena, under the direction of an advisory committee. January 10, Philip Guedalla looks "Fifty Years Back—Fifty Years Forward." January 21, Sinclair Lewis follows his book, "It Can't Happen Here," with a talk, "It Has Happened Here."

THE TOWN FORUM HALL SERIES consists of twenty events, presented on Tuesday mornings at the Curran Theater, San Francisco, with a list of attractions which includes authors, poets, travellers, diplomats, philosophers, dramatists and actors.

UNITED STATES CONSTITUTION anniversary exhibit has been moved from the rotunda of the City Hall, Los Angeles, to a permanent niche in the Central Public Library. The exhibit consists of replicas of the Constitution and the Declaration of Independence, picture reproductions of the signers of both and replicas of the ten flags which have been flown in America since it was discovered.

DONNER LAKE, 1846-1938

THIS beckoning road, U. S. Highway 40, seems today almost like the mirage which must have been seen by the starved, frozen, despairing members of the historic Donner party who during the winter of 1846-47 underwent a tragedy that accented the hardships of pioneers of the West.

A traveler today cannot appreciate the road signs which show the route and tell the exact miles to the next settlement until he learns that by the shadow of one of those signs men and women froze to death, perplexed about which way to turn to make their way out of Nature's trap of snow and ice.

On an April morning of 1846, excited with the California-Oregon fever, a company of emigrants set out from Springfield, Illinois, captained by an unseen leader, a guiding devil of misfortune.

With no road maps, no road signs, the only knowledge on which to trek forward was the word of previous emigrants. Upon the wisdom of that hinged life or death through the Western wilderness. The counsel received by the Donner party was not wise, nor were they wise enough or strong enough to win when Nature, moving impersonally on with her seasons, closed a savage winter about a lost battalion.

Tragically advised, the Donner party left the old emigrant trail to take a shorter route. Pushing confusedly through mountain wilderness, a series of fatal delays started and the southern end of Salt Lake, a twelve day journey, was reached after thirty days.

An inventory of the food supply showed that it could not hold out until California was reached, but the party went on, almost as hopelessly as Tennyson's Light Brigade. After traveling across a desert of alkali and sand, the cattle's food was gone and the water casks empty. By September the party reached the old emigrant trail, after the erroneous detour. Indians now raided the cattle, the company was becoming exhausted and destitute.

On the Truckee river, by modern Reno, the emigrants stopped, confronted with the approach of winter. However, pushing on, they reached what is now called Donner Lake, where, caught by a snow storm they were forced to pitch camp and pitch a desperate battle for existence. They took refuge in makeshift log cabins and cattle which could have been used for food were lost or buried under the snow. The despairing emigrants ate field mice and chewed bark and twigs to assuage their hunger.

Finally, on a gambling chance, fifteen of the party set out over the snow-covered mountains. Known afterwards as "The Forlorn Hope," this valiant little expedition, with scant supplies started across the Sierra. A few survivors reached the settlements of Sacramento a month later.

The same contrary fate now blocked the rescuers by rain and snow. Two relief expeditions reached Donner Lake under terrific hardships. The second expedition found only one survivor of the Donner party.

Motorists may know, therefore, today that this great highway along Donner Lake cost more than may be measured. It was paid for long ago, as were our other Western highways, by pioneer emigrants who bid high and recklessly out of their wealth of courage.

Winter vacationers now find at Donner Lake the ice and snow sports of Tahoe and Truckee. Nearby are the tracks of the Southern Pacific, and of some bears, deer, and snowshoe hikers.

COMMUNITY FORUM, held in Science Hall, Mills College, the first and third Mondays of the month, presents topics of general interest, discussed by well informed citizens and visitors.

LECTURE SERIES at Claremont Colleges are held at Bridges Auditorium and include public affairs, world travel and exploration. The speaker of the month is Sinclair Lewis, heard January 24 explaining "Main Street Revisited."

PACIFIC SOUTHWEST ACADEMY lecture course is given in Pasadena under the auspices of the public library, covers subjects of interest in civics and economics, and is free to the public. January 6, Prof. T. R. Adams, Occidental College, takes as his subject, "Democracy, Education and Leadership."

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, brings a series of illustrated lectures by well known explorers and travellers to the Civic Auditorium, Pasadena, and to the Shrine Auditorium, Los Angeles. On January 4, at Pasadena, Amos Burg tells of "Voyaging Fuegian Waters to Cape Horn."

ALINE BARRETT GREENWOOD continues her entertaining reviews on current topics, outlines new books and plays of the moment, and gives zest to each subject she touches. Miss Greenwood is heard at the Shakespeare Club House, Pasadena, the third Wednesdays at 11 A.M. The current date is January 19. The San Francisco series continues at the Italian Room, Hotel St. Francis, on the second Monday of each month. Miss Greenwood is heard at Casa de Manana Hotel, La Jolla, January 22; and in San Diego at the Egyptian Theater, January 24.

EDANA RUHM presents her series of lectures, "Events of the Hour," outlining the political situation, sketching new books and plays, the second Thursday of each month at Hotel Huntington, Pasadena. Mrs. Ruhm gives a similar course at Villa Riviera, Long Beach, on Wednesday mornings.

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MODERN FORUM, Herman Lissauer, director, favors no economic or political philosophy but presents speakers of independent mind. This series is offered at the Philharmonic Auditorium, Los Angeles, and the speakers of the month are Sinclair Lewis, January 20, who is heard at the Shrine Auditorium, discussing "Propaganda and Poppycock," and Upton Close, January 31, at the Philharmonic Auditorium, with the subject, "The Clash of Empire in the Far East."

WOMEN'S ATHLETIC CLUB, Los Angeles, has instituted monthly luncheon programs, featuring a series of lectures by Mrs. Marguerite Harrison. Listed as "the passing parade" the talks include comments on current news, mention of leading personalities of the world.

THE NAVY BALL is held January 15, at the Blue Ballroom of the Biltmore Hotel, and assumes special interest this year as it is Admiral Hobbins' last year as Commander-in-chief. He is being transferred February 1 to command the Twelfth Naval District, and will be stationed in San Francisco.

HOTEL DEL CORONADO announces the celebration of the Golden Jubilee, the fiftieth anniversary of the founding of the hotel, 1888-1938, which is marked by special events each month of the year. January first, the Circus Room, designed by Donald McMurray, architect, was opened.

IN SAN DIEGO COUNTY the Cuyamaca Rancho State Park, east of San Diego and south of Julian, has been made an all-year playground through the construction of snow shelters and facilities for winter sports. This state park covers 21,000 acres and has an average elevation of 4500 feet. If and when the snow falls skiing and tobogganing may be enjoyed.

LOS ANGELES OPEN GOLF TOURNAMENT is held at Griffith Park, January 7 to 10, as scheduled, under the sponsorship of the Los Angeles Times. This assures the winter schedule for the other tournaments at Pasadena, Del Mar, Oakland, Sacramento and San Francisco.

CALIFORNIA INSTITUTE OF TECHNOLOGY has four new laboratories under construction, with one, the Crellin Laboratory of Chemistry, to be completed, January 3.

LOS ANGELES TURF CLUB has opened a season of 56 days of racing, with full programs daily, except Sunday and Monday, until March 12. The special events in January are:
Jan. 1, The New Year Handicap...\$5,000.00
Jan. 8, Santa Maria Stakes..... 5,000.00
Jan. 15, San Felipe Handicap..... 5,000.00
Jan. 22, Santa Susana Stakes..... 5,000.00
Jan. 29, San Pasqual Handicap.... 5,000.00
Two outstanding events are the Santa Anita Derby, February 22, \$50,000.00, and the Santa Anita Handicap, March 5 \$100,000.00.

DEDICATION of the mosaic on the facade of the Long Beach Auditorium is held January 29-30. Jack Horner is the master of ceremonies, with a group of Federal, State and municipal authorities in attendance.

SANTA MARIA, always a flowery kingdom, has a new and novel garden club, one organized and conducted solely by and for men. Frank J. McCoy, owner-manager of the Santa Maria Inn, is the founder and enthusiastic head. Mr. McCoy's success with flowers is an internationally known fact, as all visitors to the Inn concede.

KINNELOA POTTERY, the work of Ernest A. Batchelder of Pasadena, was given the first public exhibition in December at La Casita del Arroyo, where each individual piece proved him an authority on color and design. Each piece is graceful in design and the color is unusually rich. The pottery may be found at Gump's in San Francisco and at The Halfway House in Pasadena.

SANTA FE RAILWAY announces a special train, operated each Sunday, beginning January 2, Los Angeles to San Ysidro, to accommodate passengers visiting the race track at Agua Caliente. The Special leaves Los Angeles at 9:10 A.M., reaches San Diego at 12:15 P.M. and San Ysidro at 1:05 P.M. On the return trip the train leaves San Ysidro 30 minutes after the last race.

A NATIONAL COMPETITION is announced by the American Institute of Steel Construction for an improved design for elevated vehicular highways that will better conform to the architectural requirements of city streets. The design competition is open to all architects, engineers and others interested throughout the United States. A cash prize of \$5000 will be paid for the best design. A second prize of \$2000, and third of \$1000 encourages competition. The contest closes March 31, 1938.

CALIFORNIA INSTITUTE OF TECHNOLOGY, Pasadena, continues the series of popular demonstration lectures on Friday evenings, and which are open to the public.

FILM SOCIETY, 1202 Taft Building, Hollywood, provides "motion pictures for a Selective Audience" at the Filmarte Theater, Hollywood. The winter series includes "The Sea Hawk" with Milton Sills, January 11, An evening of Marie Dressler, featuring "Anna Christie," January 25. An evening of Lon Chaney, February 8.

EBELL CLUB announces the first program after the holidays is an illustrated lecture given by Worthington Holliday, January 3. During 1938 the assembly dinners will be held on the second Thursdays, and John McCormack, beloved tenor, is the chief speaker at the president's dinner, January 5.

COMMUNITY FORUM, held in Science Hall, Mills College, meets the first and third Mondays of each month and is open to the public.

AMERICAN INSTITUTE OF CINEMATOGRAPHY, 3551 University Avenue, Los Angeles, is holding the third annual Cinema Progress Forum. The subject featured January 14 is "The Artists of the Pictorial Glamour" presented by leading art directors, costume designers, artists of camera and lights. Forums are held at Room 159, Science Building, University Avenue and 37th Street. Dinner at Student Union precedes the meeting.

A COMPLETELY EQUIPPED BUILDING for scientific research in zoology, botany and related fields has been made to the University of Southern California by Capt. Allan Hancock, who has just left on his seventh expedition to southern seas.

WINTER SPORTS CARNIVAL is held at the Memorial Auditorium, Sacramento, January 8. A pageant and floor show marks the event.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, presents an eighteen weeks' season at the Memorial Opera House consisting of pairs of Friday afternoon and Saturday night (repeat) concerts. Guest soloists are heard at all concerts. January 7-8, Jascha Heifetz, violinist, is the guest artist; January 21-22, Rose Bampton, soprano, is heard.

PHILHARMONIC ORCHESTRA, Los Angeles, under the direction of Otto Klemperer, presents two pairs of Thursday-Friday events in January and launches the Brahms cycle. The first new year symphony concert, January 6-7, present the Kolisch String Quartet as a feature with the orchestra. Jascha Heifetz, world renowned violinist, is soloist for the first two Brahms concerts, January 14-15.

SINFONietta ORCHESTRA, Giulio Minetti, conductor, continues the sixth season of concerts at the Community Playhouse, San Francisco, forming an exquisite part of the winter music season. The current concert is given on Tuesday evening, January 18.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, now in the thirty-second season, are given on Sunday evenings at the Playhouse, Pasadena. The concert is presented by the Boris Morros String Quartet, headed by John Pennington, former first violin of the "London Strings," January 9.

CLAREMONT COLLEGE ARTIST COURSE is presented in Bridges Auditorium and commemorates the fiftieth anniversary of Pomona College. Jose Iturbi, famous pianist and conductor, gives a recital, January 4.

GUEST ENSEMBLE SERIES, presented by Carolyn E. Ware, at the Community Playhouse, San Francisco, brings the Pasquetti String Trio, February 8.

HOMER SIMMONS, an outstanding pianist, gives a piano recital at the Town House, Los Angeles, January 9.

CALIFORNIA INSTITUTE OF TECHNOLOGY at Pasadena is presenting a three year course in the history of music by Gilles Guibert, musician of the Salzburg Mozarteum and Paris Schola Cantorum. The course is divided into two sections, one general, the other technical.

BROWNING SEMINAR, lead by Dr. Bertha Lovewell Dickinson, meets Thursday mornings at the Public Library, Pasadena. The general subject for the year's study is "Browning's Philosophy of Art," especially emphasizing music.

PETER CONLEY presents his winter series of events in San Francisco at the Memorial Opera House and the Veterans' Auditorium, these include a regular Artists Series of five major events, a Sunday afternoon series of five concerts, and a vocal series. Salzburg Opera Guild opens an engagement at the Opera House, January 13, with Mozart's "Così fan tutte."

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OCCIDENTAL COLLEGE'S chapter of Sigma Alpha Iota, national music fraternity for women, continues the series of concerts for the benefit of a scholarship fund in applied music. Zlatko Balokovic, Jugo-Slav violinist, is presented January 24.

BEHYMER CONCERT CALENDAR at the Philharmonic Auditorium, Los Angeles, is unusually attractive for this month.
Jan. 2, Jose Iturbi, Sunday matinee, 3 p.m.
Jan. 4, 5, 7, 8, Salzburg Opera Co. Saturday matinee.
Jan. 21-26, Ballet Russe, Saturday matinee.
Jan. 27, Bartlett and Robertson.
Feb. 2, Nelson Eddy.

PAUL POSZ, concert manager, presents the Chinese play, "Lady Precious Stream," at the Memorial Opera House, San Francisco, opening January 3.

MERLE ARMITAGE announces the presentation of George Gershwin's "Porgy and Bess" at the Philharmonic Auditorium, Los Angeles, February 4 to 12, except Sunday, February 6, matinees on Wednesday and Saturday.

FEDERAL MUSIC, WPA, Dr. Nikolai Sokoloff, National Director, Harle Jervis, State Director, and Gastone Usigli, L. A. County Director, announces events for January at the Belasco Theater, Los Angeles: January 1 to 3, "H. M. S. Pinafore"; January 4, Pasadena Symphony Orchestra; January 7, 8, 11, 13, 14, 15, "The Gay Grenadiers"; January 18, Modern Swing Concert; January 12, Los Angeles Symphony Orchestra, Volya Cosack, guest artist; January 19, Los Angeles Symphony Orchestra and mixed colored chorus, and January 30, the Los Angeles Symphony Orchestra presents Verdi's Requiem.

UNIVERSITY OF REDLANDS presents Nelson Eddy, baritone, January 12, in the winter concert series.

RIVERSIDE OPERA ASSOCIATION presents the sixth season of opera under the direction of Marcella Craft, American soprano, in the auditorium of the Riverside Junior College. The opera of the month is "Rigoletto," January 20, 22 and 24.

CHARLOTTE BOERNER, with the Municipal Chorus and the San Francisco Symphony Orchestra, Pierre Monteux, conducting, is heard in concert, at the Auditorium, San Francisco, January 12.

CIVIC ORCHESTRA, Pasadena, under the direction of Dr. Richard Lert, presents the current concert, January 22, at the Civic Auditorium.

NANCIE MONTEUX, danseuse, is presented in recital, January 12, at the Wilshire-Ebell Theater, Los Angeles. Miss Monteux is the daughter of Conductor Pierre Monteux and Mrs. Monteux of Paris. She is assisted in the dance recital by the Morgan Trio: Marguerite Morgan, pianist; Virginia Morgan, harpist, and Francis Morgan, violinist.

THE BALLET RUSSE, with Leonide Massine as maitre de ballet, gives six performances at the Philharmonic Auditorium, Los Angeles, January 21 to 26. The repertoire includes the new ballet "Francesco da Rimini," based on Tchaikovsky's music with choreography by David Lichine and settings by Oliver Messel; the "Coq d'Or" based on Rimsky-Korsakoff's opera of the same name, and staged by Michael Fokine, and the ballet "Jeux d'Enfant" (Games of Children), which is surrealist ballet with settings by the modern French painter, Miro, and choreography by Leonide Massine.

NELSON EDDY, baritone is heard in recital at the Opera House, San Francisco, February 9.

MARGARET MATZENAUER, contralto, appears in recital, January 6, at the Golden Gate College, San Francisco, presented by Ross McKee.

WOODWIND ENSEMBLE opens the winter season, January 4, at the Century Club, San Francisco.

ANTON VANNA RAZLOG, the Yugoslavian tenor, is heard at the Curran Theater, San Francisco, January 30.

FEDERAL MUSIC PROJECT presents excerpts from Gilbert and Sullivan's operettas beginning Jan. 6 at the Federal Music Theater (Belasco) in Los Angeles. The first light opera chorus of fifty singers clad in the colorful costumes of the operas, will repeat in concert form the musical highlights of those works with which they captured the hearts of metropolitan theatergoers when the operas were recently produced in their entirety by the Federals.

FERNANDO GERMANI, young Italian organist, is making a transcontinental tour of America and is heard in California: in Long Beach, January 24; in Pasadena, January 25; in Santa Barbara, January 26; and in Los Angeles, January 27. He will visit Fresno, San Francisco and the Bay cities later.

SAN DIEGO musical events for the month are:

January 4, Kollisch String Quartet, sponsored by the Amphion Club, heard at the Savoy Theater.

January 7, Salzburg Opera, Savoy Theater.

January 19, "Lady Precious Stream," Chinese Play, Savoy Theater.

January 20, Ballet Russe, Savoy Theater.

January 25, Los Angeles Philharmonic Orchestra, Savoy Theater.

ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, includes the Salzburg Grand Opera Company, January 6, and Bartlett and Robertson, piano duetists, February 1.

ART COMMISSION of San Francisco continues the series of Municipal Concerts with the Ballet de Monte Carlo at the Memorial Opera House. The dates are January 27-28-29-30, with Saturday and Sunday matinees.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, in celebrating the twentieth anniversary of its founding is presenting diversified programs, in several cases choosing them to fit current events. Two plays are presented every month, each running two weeks, opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. The Playhouse is under the direction of Gilmore Brown.

January 4-15, "Three Men on a Horse" by John Cecil Holm and George Abbott. George Reis is seen in the leading role.

January 18-29, "First Lady" by George S. Kaufman and Katherine Dayton.

February 1-12, "Mrs. Lincoln," a new play depicting twenty years in the life of the wife of Abraham Lincoln. Lenore Shanewise has the role of Mrs. Lincoln.

The Laboratory Theater functions as a part of the Playhouse and yet develops individually. New and original plays are tried out on this stage, under guest directors. Productions are staged Monday through Saturday evenings of each alternate week. Low admission prices prevail.

GOLD HILL PLAYERS of Monrovia hold the first Workshop meeting of the year, January 7, at the little theater building, Colorado and Shamrock. Barbara Bronson is in charge and presents a one-act play under the direction of C. Van Holmes, a speaker on radio and drama, and two short Forum talks.

COMMUNITY THEATER, San Diego, reopened last month on the site of the old Globe Theater, Balboa Park, presenting "The Distaff Side." Luther Kennett, Jr., of Coronado is the director.

"YES MY DARLING DAUGHTER," New York stage production, will be given at the Savoy Theater in San Diego, Feb. 14-15.

MEXICAN PLAYERS, in a theater in the Padua Hills near Claremont, relive the days of their forefathers in Old Mexico. Conforming to a definite historical outline the dramas there reflect the legends, folk songs and dances of the romantic land. The gayest comedy usually prevails but never farce. The costumes are always authentic and the entertainment vivid. The players are under the direction of Mrs. Bess Garner, with Senor Juan Matute as the associate director. The regular schedule calls for presentations each Wednesday, Thursday, Friday and Saturday evening, and matinees each Wednesday and Saturday afternoon.

GOLDEN BOUGH PLAYERS, 1337 Sutter Street, San Francisco, under the management of Edward Kuster, present "The Daughters of Atreus" late in January.

THE LIGHT OPERA GUILD of San Francisco, using the Geary Theater, is presenting the Gilbert and Sullivan operas. The first two weeks in January the productions are, "The Mikado," "Pirates of Penzance," "Pinafore," "Trial by Jury" and "The Gondoliers."

COMMUNITY PLAYERS of Palo Alto present one carefully selected play each month, and also a less ambitious Workshop production.

STUDIO VILLAGE GUILD, Los Angeles, sponsored by Katharine Kavanaugh and Louise K. Woollett, announces "Alibi Bill," a domestic comedy, authored by Miss Kavanaugh, for January 12.

THE BEN BARD THEATER, Los Angeles, premieres "The Ghost Writer" by Martin Mooney, January 4.

GATEWAY PLAYERS THEATER, 4212 Sunset Blvd., Los Angeles, is under the direction of Francis Dickson, and is presenting "Five Dollars Down" by Josephine Carroll.

BEVERLY COMMUNITY PLAYHOUSE, under the direction of Harry Hayden, is presenting "She Made Her Bed" by Daniel Kussell, opening January 15.

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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Paintings, sculpture and prints by members.

CORONADO

GALLERIES, Hotel del Coronado: Oils by Eastern and Western artists.

CLAREMONT

SCRIPPS COLLEGE: Winter show, arranged for students.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by California artists.

GARDENA

GARDENA HIGH: Paintings selected from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: The work of members of the Art Department, and guest artists.

FILLMORE

ARTISTS BARN: January 1-8, Lithographs by 30 Southland artists. January 8-30, oils by Douglas Shively. Opening January 30, water color show by James Couper Wright.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To January 15, portraits by Kenneth William Drysdale.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: An unexcelled collection of old and modern prints.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Relates art to the cinema in an interesting exhibition.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Invitational exhibition.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints in color, and in black and white.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Artcraft in metal, special settings for jewels, precious and semi-precious stones.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: Rotating exhibition, the work of local artists.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: January 4-17, twenty small sculptures by Gela Archipenko.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Winter show by members of the Art Association.

SILVER BELL, 924 Coast Blvd.: Oils and etchings by guest artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Exhibition by artist members of the Beverly Hills Art Association, John H. Weeks, president.

ART CENTER SCHOOL, 2544 W. 7th St.: January 2-10, six hundred photographs comprising the First International Exhibition of Scientific and Applied Photography.

CHOVINARD SCHOOL, 714 S. Grand View: To January 6, exhibition by Jean Charlot.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout January, one-man show, Jene Manheim. Etchings by Mildred Bryant Brooks. Wood carvings by Ethel Struss.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Throughout January, Fifth Annual Exhibition of California water colors.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: January, oils, water colors and prints from the permanent collection of the Los Angeles Art Association, and sculpture by Anna Coleman Ladd.

LOS ANGELES MUSEUM, Exposition Park: January 1-31, the Camera Pictorialists. January 5-31, Pasadena Society of Artists. January 17-February 7, American Artists Group.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Los Angeles Art Association opens the season of exhibits, January 4, with paintings by Edouard Vysek, Warren Newcomb and Leon Lundmark. In February the 1937 Honor Awards photographs will be shown by the Southern Chapter of the A. I. A.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Courses in oils, water colors, and sculpture. Classes are in session all the year, both day and evening. Advertising and industrial design is included.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Lithographs by Lautrec.



A new art gallery is a gift to the University of Southern California by Mrs. Walter Harrison Fisher, resident of Beverly Hills and member of the board of trustees of the University. To be erected soon, the gallery will face Exposition Boulevard near University Avenue on the Trojan campus. It will include two large exhibition rooms and a main entrance hall, the latter to be used for temporary exhibitions of sculpture and painting. One of the larger galleries will house the private collection belonging to Mrs. Fisher, which has been selected from many art centers. Ralph C. Flewelling, architect.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian art-craft. Open daily, 1 to 5, except Monday. Casa de Adobe, in the immediate neighborhood, exemplifies life in an old California ranch house, identified by authentic furnishings throughout. Open Wednesdays and Sundays from 2 to 5.

STATE EXPOSITION BLDG., Exposition Park: Throughout January and February, Annual Exhibition of the Women Painters of the West.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Opening January 3, portraits and landscapes by Count Castelbarco, Italian painter, son-in-law of Arturo Toscanini. Sponsored by Grace Moore. Appointment for portrait sittings by Leopold Seyffert. Paintings from Australia by Leason.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: To January 7, paintings by Helen Wolhaupter-Kelly.

U. C. L. A. CAMPUS GALLERY: Exhibition designed for students.

U. S. C. CAMPUS GALLERY: Announces the gift of an Art Gallery by Mrs. Walter Harrison Fisher, together with a choice selection from her important painting collection.

LONG BEACH

ART ASSOCIATION, Villa Rivera: Shows the work of members.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Open every Wednesday, Friday and Sunday afternoons from 2 to 5.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: The work of members.

OAKLAND ART GALLERY, Municipal auditorium: Exhibition by local artists.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Ceramics and carved jade by Chinese artists of other years. Old prints, brocades and damask hangings.

HUNTINGTON HOTEL GALLERIES: Oils and water colors by California artists.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: The work of European and American artists.

POMONA

POMONA CAMPUS GALLERY: Exhibition for and by students.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the California Society of Etchers.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Paintings and drawings by Lyonel Feininger. Original murals and water colors by Nicholas Brigante. The Nautical Art Exhibition is continued. Feb. 1-6, exhibit of original etchings, lithographs, and woodcuts by American Artists group.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Artcraft by local workers.

SAN FRANCISCO

THE ART CENTER, Mercedes Bldg., 251 Post St.: Opening show of one-man and group exhibitions.

DE YOUNG MUSEUM, Golden Gate Park: To Jan. 22, Polish graphics; opening Jan. 6, stage design by Jo Mielziner and Rex Whistler; opening Jan. 8, 300 Years of Lace, East Indian textiles, primitive textiles, Coptic textiles, Peruvian textiles, paintings by children, Federal Art Project of New York City; opening Jan. 24, contemporary prints by the Associated American Artists.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Rare porcelains from the collection of Mrs. A. B. Spreckels. Recent additions to the Mildred A. Williams collection.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Opening January 5, an exhibition of oils by John B. Tufts. January 19 to February 6, Nicholas Dunphy shows etchings, dry prints and water colors. To January 9, Albert M. Bender collection of the San Francisco Museum of Art; Jan. 7 to Jan. 24, analysis of a painting by Henri-Matisse; Jan. 15 to Feb. 6, oils and water colors by Frank Bergman; Jan. 5 to Mar. 15, master drawings from the collections of Mr. Charles Crocker and Mr. and Mrs. W. W. Crocker. Jan. 21 to Mar. 14, Coptic, Greek Island and Renaissance textiles collected by the late Mrs. W. H. Crocker. The 58th Annual Exhibition of the San Francisco Art Association will be held from Mar. 22 to May 2. Paintings by Maurice de Vlaminck will be exhibited Feb. 14 to Mar. 7.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: Exhibition by guest artists and local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Special exhibits supplement the exhibitions regularly on view in the Art Gallery and Library building.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Rotating exhibition by the artists of Santa Barbara.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Through January, the work of Marion Gage, Merrill Gage, Olive Barker, George Barker, Jr. Paintings during a Mexican trip. Also work by S. Macdonald Wright, Hugo Ballin, Eugene Morahan, and George Storey Putnam.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Water colors, oils and prints from the permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To January 9, Artists West of the Mississippi. Madonna paintings of the Renaissance. Prints selected from the museum's valuable collection.

MISCELLANY

EXHIBITION OF TEXTILES from the collection of the late Mrs. W. H. Crocker will be held at the San Francisco Museum from January 21 to March 14 and will include Coptic, Greek Island, Indian, Persian, Gothic, Renaissance and Baroque examples of embroidered and woven design, constituting a survey of the art of weaving during ten centuries. They are rich in interest for their beauty of color and design, their historical significance and technical perfection. The exhibition will include additional examples of decorative art illustrating style expression in related fields. A six-week series of lectures on textiles will be given while the Crocker Textile collection is on view. These lectures will be on Wednesday evenings at 8 o'clock beginning Jan. 26 and continuing through Feb. 2, 9, 16, 23 and Mar. 2 and will be open to the public free of charge.

A FINE ARTS AND CULTURAL center for southern California is being planned; forty sites are under consideration according to E. F. Scattergood, general manager of the Bureau of Power and Light and in whose hands rests the future of this cultural project.

MILLS COLLEGE is California's sole representative in an exhibition of oil paintings by United States college students, sponsored by the Department of the Interior in the Fine Arts Gallery, Washington, D. C. Only ten colleges and universities throughout the country are represented in the exhibition, which also features the work of art schools and institutes. The Mills' artists include Joyce Davies, '37, of Palo Alto; Jane Matthews, '39, of Seattle; Aileen Sturgis, '38, of Sonoma, and Dorothy Gaylord, '37, of Berkeley. The exhibit remains on display until February.

THE MARIN SOCIETY of Artists hold their annual fall exhibit at the Mill Valley Outdoor Club. Work in varying media is invited and prizes are offered in the different divisions.

CREATIVE ART STUDENTS LEAGUE of Los Angeles is a recent organization under the direction of Herman Sachs, designer, R. M. Schindler, architect, and Gura Stojana, painter-sculptor, with a distinguished list of visiting and lecturing instructors. The League has established temporary quarters at 1811 North Edgelynn Drive. No tuition is charged and students are limited to only those showing development possibilities. Visiting instructors listed are Alexander Archipenko, Richard Neutra, Dr. Eugen Steinhof, Merle Armitage, Lester Horton, Jose Rodriguez, Glen Lukens, Ward Ritchie, Alfonso Lannelli, A. Lee Bennett and Paul Frankl.

WHITTIER ART ASSOCIATION opened its new building at Pickering and Broadway, Whittier, December 1, with a reception to all friends and an exhibition of Christmas decorations and holiday floral arrangements.

A NEW STATUE of Sun Yat Sen, "the George Washington of China", created in stainless steel and red granite by Beniamino Bufano, was recently unveiled in St. Mary's Park in San Francisco's Chinatown. Speakers represented the Park Commission, the official sponsors of the work, the Kuo Ming-tang, who paid for the materials, and the WPA Project, which carried out the work under Bufano's guidance.

GLEN LUKENS was awarded first honorable mention in the Syracuse Museum of Fine Arts' Sixth National Ceramic Exhibition. Other California exhibitors were Gertrude Wall, Mary Van Horne, Shirley Soderstrom, Fred Robertson, Adolf Odorfer, Helen Moore, Cecil Jones, Virginia Lewis Carpenter, George Brady, Jane Bennison and Alexander Archipenko.

EVENTS of Interest, including Author's Afternoons, lectures and dramatic readings are a part of the winter program at the Paul Elder Gallery, 239 Post Street, San Francisco.

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Unusual table decoration themes were the subject at the annual China Exposition at J. W. Robinson Company in Los Angeles this year, and among the most beautiful was the Ice Skaters' Table, personifying the California Winter Sports season and most appropriate for this month. The table was completely covered with artificial snow and mirrors were used to simulate ice, a large mirror under each service plate with smaller mirrors under the stemware. A long mirror was the centerpiece, and upon it were two dainty skating figures of China. The edges of the table were banded with frosted pine needles and cones with two arrangements of pine cones in the center. The dinnerware used was English Minton in green and brown and the glassware was Fostoria's Early American which added to the frosty appearance of the scene. Candy compotes held green and white candies. Under the table was scattered more snow, making the whole effect very realistic.

TRENDS IN MODERN ART

By JOSEPH A. DANYSH

Regional Adviser of the Federal Art Project

PROBABLY the outstanding trend in Western art today is the democratization of art, away from the easel painting created by the isolated artist in his traditional attic and purchased, if at all, by a wealthy collector to be hoarded as an investment. The trend is toward the creation of large works, murals, mosaics and sculpture in public buildings where they can be enjoyed by all the people rather than a few. This movement is general throughout the United States today, but is particularly intensified in the cities of the west coast, from San Diego to Seattle.

As a result of this movement, which has been rapidly gathering momentum during the past two years, several very interesting changes are taking place, both in the attitude of the artist toward his audience and in the attitude of the people in general toward art and the artist.

On the part of the artist the very conditions of his work—large public commissions which require the close cooperation of as many as twenty-five skilled artists and craftsmen—are bringing him into an even closer and more harmonious relationship with his contemporaries. Also, the fact that designs for such works must frequently be approved by lay boards as well as by art commissions and Art Project Supervisors is forcing the artist more and more to take into consideration the likes and dislikes of his audience.

The people, on the other hand, are becoming increasingly interested in the work that the artists are doing. The fact that such works must be carried on in public places where large numbers of people are able to follow each step in the long and interesting process necessary in the production of a large mural, mosaic, or sculpture, is familiarizing them with the methods and techniques of art. The ordinary citizen sees that the artist is a human being like himself, working with tools which are

familiar to him, instead of the long-haired eccentric of tradition. As a result art is becoming a topic of conversation. News of interesting works, in progress of construction, gets about and people go out of their way to see what is going on.

The stimulating effect of the WPA Federal Art Project on the artists themselves cannot be overestimated. The project provides them with opportunities to execute large public works, provides them with expert technical and artistic supervision and competent assistance. It has extended tremendously their field of action by developing and placing at their disposal dozens of new materials, methods and techniques.

An excellent example of the way in which the Project opens up almost unlimited possibilities for the young artist who can prove his ability is to be found in the case of one of the San Francisco artists, who is, in effect, working simultaneously in five different media, and in points as widely separated as Carmel and Seattle! How is this possible?

His fresco design for a municipal light and power company in Seattle was accepted and is now being executed by Seattle artists. His design for a decorative, hammered copper plaque for the modern, new fire-house in Carmel is being executed by a Carmel metal worker. His design for an abstract, modern tapestry is being woven by the expert weavers of the San Francisco Project. He, himself, is painting, in egg tempera on a ply board panel, a large mural decoration for the Los Gatos High School library. In his spare time he has completed one of the most beautiful lithograph drawings which the Project has yet produced, and it is now being printed in San Francisco.

So much for the artist of training and creative ability. How about the artist who possesses one of these attributes without the other? Both types

CALIFORNIA POET'S CORNER

NEW YEAR'S EVE

By JULIA COOLEY ALTROCCHI

This is no wild, tempestuous hour
To greet with maddened trumpet-blare
And the delirious instruments of power.
This is an hour for prayer.

The imperial hour is here,
Wherein the ancient king lies dead,
Wrapped in his dreams, his mounting visions fled.
Stand, with bowed head, before his bier.

This is both burial and birth.
The prince is born, the destined child,
White-cradled, beautiful, on the still earth.
Let not the wanton world grow wild.

Blow not the brasses at the cradle's head!
But heed the splendor sleeping here,
The sovereigns of hope and dread.
The Year is dead!—Long live the Year!

OUR POET OF THE MONTH

JULIA COOLEY ALTROCCHI needs no introduction. We are proud, however, to announce that she wrote the fine New Year lyric of this number specially for us, at our request.

During the past year Mrs. Altrocchi has won two of the most coveted literary honors of the state—a silver award for her book, "Snow Covered Wagons," given by the Commonwealth Club, and the Robert Browning prize of one-hundred dollars for the best thirty-two line poem submitted in the annual contest sponsored by the California Writers' Guild. "Snow Covered Wagons," an epic of the Donner party, was brought out by the Macmillan Company. "Review of American Poetry" is the title of the prize poem, and here is the last stanza that sweeps Mrs. Altrocchi's poem to a tenderly beautiful yet dramatic close:

Shout into the dawn, young poets! Splinter the stars!

Brandish your clubs at beauty! Barter with death for a hearing!

But the loud song is no more potent, no less pathetic than the quiet song.

The wind of eternity sweeps them all away.

They are but sand-piper songs, drowned by the colossal roar

Of the sea of incommunicable reality!

Mrs. Altrocchi is the wife of Professor Rudolph Altrocchi, head of the Italian department of the University of California, and the mother of two husky young sons. In addition to "Snow Covered Wagons," Mrs. Altrocchi has several other books of poetry out and has also written many historical and feature articles that have received publication.

existed even before the depression, and both tended to become maladjusted, to rationalize their lack of success as misunderstanding on the part of the public, and to take refuge in some esoteric "ism" where they produced nothing of any social value and where they cut themselves off from any possibility of fruitful self-development.

The depression years merely accentuated this basic maladjustment and made it more acute. Then the Federal Art Project undertook, as part of its duty, to provide these individuals with socially useful jobs in which they could function happily. Such jobs did not have to be manufactured, but occurred naturally in the carrying out of the Project's legitimate program.

(Continued on Page 40)



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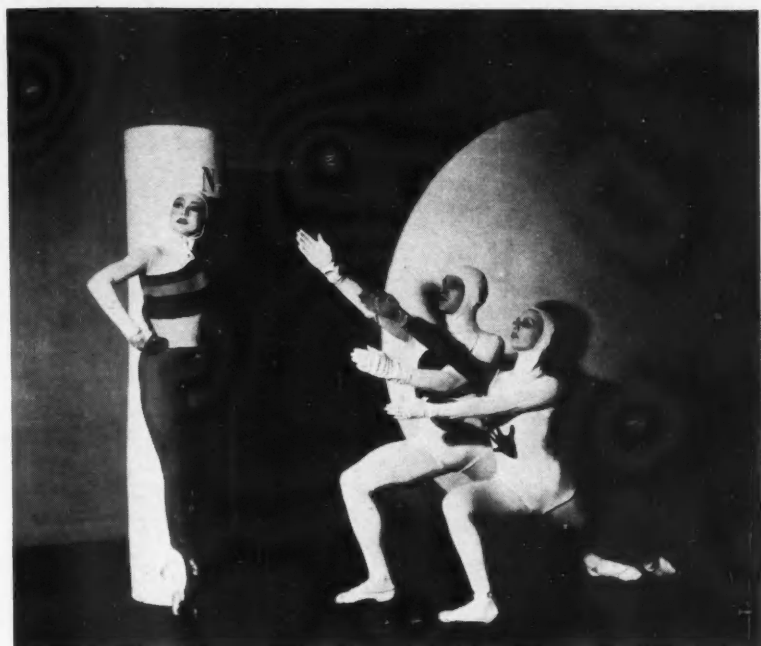
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A striking pose from the surrealist ballet "Jeux d'Enfants" which will be presented in Los Angeles the end of January

PERFECT ENSEMBLE The Secret of the Salzburg Opera Guild

By FRANK HEIM

THE artistic success of the Salzburg Opera Guild, now on its first trans-continental tour through the United States, and also appearing in various music centers in southern California, is primarily due to the idealistic thought of its founder, Paul Csonka, young Viennese musician, who had courage enough to break away from time-honored and time-worn traditions, and created and completed a perfect ensemble of singers and artists which has won notable recognition both in Europe and in this country.

Another attractive feature of this Opera Guild is to present all operatic works in the spirit they were written, thus establishing a more intimate liaison between the performers and their listeners. There is no "star-system" in this organization. Their credo is that no matter how great or popular a prima donna or leading tenor may be, the performance as a whole should not be distorted for the personal glory of the individual.

In 1934, Paul Csonka, dissatisfied with the methods of most established opera companies, decided to form an operatic organization devoted to the task of perfecting an ensemble and of giving performances in which drama, music and décor were perfectly synchronized.

He presented his plan to Maestro Toscanini, Otto Klemperer, conductor, and Stefan Zweig, distinguished Austrian author, who enthusiastically endorsed it. A few days later the International Opera Studio—to be known later as the Salzburg Opera Guild—was announced.

Unlike most operatic organizations which have a permanent list of artists and fill in each cast from the most likely members regardless of their exact qualifications, the Salzburg Opera Guild engages each singer for a particular role, or, where parts are of the same character, for two or three roles.

In order to achieve the completeness of this process of work which often lasts many months, the members of the ensemble engaged for a certain opera, singers, understudies, conductors, stage director and scenic artists, are taken away from the city to some castle or estate near Salzburg where they can give their undivided attention to the necessary preparation.

Every work is rehearsed until the music, the presentation and the staging have been fused into an organic unity, regardless of the number of weeks it takes. There are no special privileges and no temperamental displays. Every artist is animated by a desire to give everything he has to his work.

Thus the Salzburg Opera Guild has become the first among European ensembles to present on the stage of an operatic theater the application of the perfect "ensemble idea" as exemplified in the work of the Russian dramatic stage and a heretofore unattainable spirit of finesse and artistic balance has become a reality.

Among the many operatic masterpieces the repertoire of this organization includes Mozart's "Cosi Fan Tutte"; Rossini's "The Marriage Market"; "The Poor Sailor"; "Angelique", and "The Coronation of Poppea."

Most successful of these revivals has been Mozart's sparkling "Cosi Fan Tutte" which he composed in 1789 for Emperor Joseph of Austria. It is rated along with "The Marriage of Figaro" and "Don Giovanni" as a perfect example of eighteenth century opera buffo. The story which is as lively as a Broadway farce was written by Lorenzo di Ponte, the basic idea being furnished by the Emperor himself.

Every effort has been made by the Salzburg Opera Guild to preserve and emphasize the intimate character of the music and to embellish the presentation with a certain dramatic touch not generally associated with grand opera. Special care has been taken to retain the atmosphere of the original period in which it was composed.

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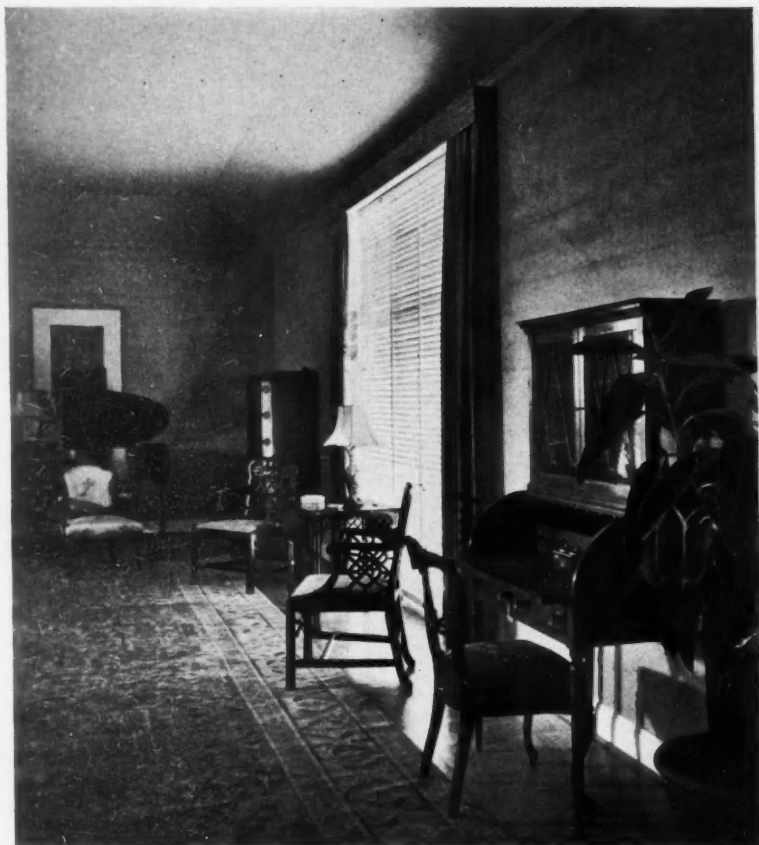
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ADVENTURES IN COPPER LUSTRE

By ISABEL CURRIE LANE

HAVING run the gamut of stamps and insects, at the age of twelve I found myself with two well-defined hobbies—fishing and copper lustre, and strange it is how the one led to the other.

Through Nottawa, the Pretty River wanders to the Georgian Bay, and to stroll along its banks with a fishing pole was my idea of a day well spent. That was my first hobby and from that, on a bright Saturday morning, was born my second hobby. In order to fish, I must first catch worms, and the fattest ones were found back of the old carriage house. There, digging for a worm, I turned up my second hobby—half of a copper lustre jug with the handle almost all there, a lovely, golden, gleaming bit of pottery. Such a thrilling addition to my broken bits of dishes, carefully arranged on a shelf in the carriage house! I polished it up on my clean pinney. The soft sheen of it gladdened me—then and there was born a collector of copper lustre. Precious above all else, that glowing fragment welcomed me and inspired me to play house, to polish it and to stand it where its lovely blue band would show, and its broken part wouldn't. In later years I realized that it had once been a fine Staffordshire jug, but of its youth I never learned. Four generations had lived in the old house, and this jug had probably arrived with my Scottish grandmother. Early Nottawa had many such treasures which were not appreciated until too late.

Pottery was made in Staffordshire at a very early date. The name of the town, Burslem, where Josiah Wedgwood was established, is derived from the Saxon word meaning "the spot where clay for pots is quarried." As early as 1686, there was a flourishing pottery at Burslem. Many years later Wedgwood developed another pottery at Etruria, near Stoke-on-Trent, in Staffordshire, and at this factory in about 1776 he produced lusted ware, using a preparation of gold to produce a lustre resembling copper. The earliest copper lustre made in England was a crude ware potted near Bristol by Richard Frank in 1770. This is known as Brislington ware. The lustre was obtained by the use of sub-oxide of copper. Later a great deal of experimenting was done, and it was found that a finer copper lustre was actually obtained by the use of gold in small quantities. Copper lustre varies greatly in depth of color. This is accounted for by the color of the pottery itself. A deep, warm tone of earthenware when lusted will have the hue of copper or bronze, while an opaque, cream slip when covered with the same lustre will be purplish-gold.

The early attempt at decoration was crude, indeed, but showed the Hispano-Mauresque influence, that ware having been the inspiration for lusted pottery in England. Later the potteries in the Sunderland district developed the process of transfer printing, and that became a popular form of decoration. In the early part of the 19th century a number of potteries were turning out lusted articles for domestic use. A very few pieces are marked, but we know that lusted ware was made at many of the lesser potteries in the district spoken of as "the potteries" in Staffordshire. Lack of knowledge as to marks and characteristics make it very difficult to state just where a certain piece of lustre was made, consequently much of the ware is of necessity grouped as Staffordshire. Of course, one finds pieces that, while not marked, are indisputably Leeds, Wedgwood or Sunderland, and the more important potteries did mark a great deal of their products.

What is commonly known as Sunderland or Pink Splash really marks the decadence of English lustre, yet we find many choice pieces of copper lustre decorated with bands of Splash. The true Sunderland jug was made in sizes ranging from a pint to the large jug, holding two gallons. It was known as "gift china," being a favorite gift brought by the sailors from Sunderland. The potters of this period were realists, and their crude decorations give us many intimate glimpses into life at that period. Naive mottoes and poems decorate these jugs with touching illustrations in black transfer. A favorite was "The Sailor's Farewell":

"Sweet, oh sweet, is the sensation
When two hearts in union meet;
But the pain of separation
Mingles bitter with the sweet."

Below this the scene depicts the sailor bidding his weeping wife a fond
(Continued on Page 39)

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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

THE IMPORTANCE OF EATING

THE other morning on a bus going downtown I happened to be seated next to a gentleman reading Lin Yutang's book of philosophy, "The Importance of Living." As one sometimes passes the day's transitory moments by guessing at a fellow passenger's occupation, I fancied this personality was engaged with some clerical task, as were Charles Lamb and Uriah Heep. Then I nonchalantly eavesdropped a bit on the book he was reading and together, in silent harmony, we moved along a passage where Lin Yutang condemns Americans for their "efficiency, punctuality and the desire for achievement and success. They are the things," says Lin Yutang, "that make Americans so unhappy and nervous. They steal from them their inalienable right of loafing and cheat them of many a good, idle and beautiful afternoon. . . . True enjoyment of idleness is lost in the moneyed class and can be found only among people who have a supreme contempt for wealth."

Shortly thereupon my seat mate excused himself and the last I saw he was hurrying into a building—likely on the way to punch a clock. I thought of Ogden Nash's little rhyme—

"I would live all my life in nonchalance and insouciance
Were it not for making a living, which is rather a nounciance."

I expect most Americans already believe thoroughly in Lin Yutang's philosophy. The devil of it is it's so hard to practice.

TITLES TO TITLES

ALTHOUGH I have no knowledge of the copyright regulations, I have concluded that the title of a book may be legitimately and wholly lifted if only the punctuation is changed a trifle—and maybe that is permissible with an entire story, I don't know. At any rate, in 1928 Oliver Herford published a book called, "Excuse It, Please," and now in 1937 Cornelia Otis Skinner's book, likewise a volume of humor, is labeled, "Excuse It, Please!" The only difference between the two titles is an exclamation point. This leaves the title now open for just one more party, who could omit the comma. Or perhaps someone else taking the title should make it a question.

Incidentally, I wonder what's become of Herford. A few years ago he was one of America's gayest humorists. After learning about Cornelia Otis Skinner's book, I looked again into Herford's, "Excuse It, Please." Recalling the recent advice of Dale Carnegie about smiling "to win friends and influence people," I was especially amused at Herford's nonsense rhymes on the kinds of smiles—the crocodile's and chiefly the walrus'—

"The Smile of the Walrus is wild and distraught,
And tinged with pale purples and greens,
Like the Smile of a Thinker who thinks a Great Thought
And isn't quite sure what it means."

Zoologists claim, however, that man and maybe a dog or a horse are the only animals which observably smile. Other animals express their pleasure at meeting you or their sheer contentment in other ways, like rolling on the grass, flapping their fins, or roaring. Human beings may have the same impulses, but being civilized and domesticated, they merely smile.

THE LIMERICK

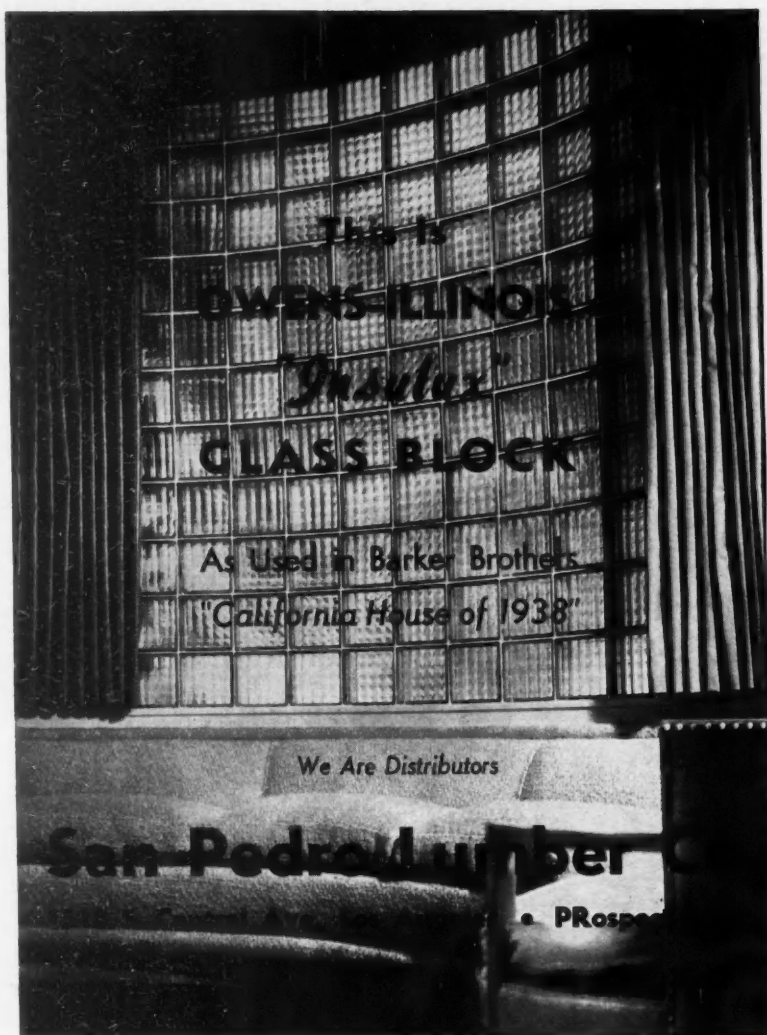
OLIVER HERFORD'S nonsense rhymes were more substantial than Edward Lear's, the English inventor of the nonsense rhyme, but they were not quite as clever as those by America's Ogden Nash who yet continues to drop off one here and there, as casually and frequently as a woman of the gay 90's lost a hairpin. Yuma, Arizona, did not become known to Americans so much through the energy of the Chamber of Commerce as from Ogden Nash's verse—

"A kindly young lady from Yuma
Put her head in the mouth of a puma
It was not for the photos
In news reels and rotos
But merely to humor the puma."

The first limerick known in the English language was the nursery rhyme, "Hickory, Dickory, Dock." Edward Lear started a vogue for limericks in England in 1846 when he published the "Book of Nonsense" about quaint characters of geographic note—

"There was an old man of Thermopylae
Who never did anything properly
But they said if you choose
To boil eggs in your shoes
You shall no longer stay in Thermopylae."

Except for Oliver Herford and Ogden Nash, Americans now unhappily associate limericks with advertising contests which they failed to win. American advertising copy writers have practically spoiled the taste of Americans for this unique and delightful form of humorous poetry.



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THE CARTOON

AS THE limerick reached its Golden Age in the middle of the nineteenth century in England, the humorous cartoon is now at the noon stroke of its history. The humorous cartoons of contemporary magazines, the *Saturday Evening Post*, the *New Yorker*, and especially *Collier's*, exhibit some of the brightest—and most profound—humor of any century. The cartoon is the new medium of the jest.

The political cartoon, however, has declined since the Civil War to a position of gentle ineffectuality. Nobody could say the political cartoons of the Civil War period lacked a pretty plain and a mean punch. President Lincoln was caricatured savagely and often drawn with the features of an ape. Yet cartooning was only reflecting the ungloved politics of early American history.

Visitors to the Capitol today may lament the lack of manners among our Congressmen, such as spitting without benefit of spittoon, or loud heedless conversations while some colleague is orating, but at least few Congressmen rise up as did Senator Charles Sumner and duly note about Senator Stephen A. Douglas that "the noisome, squat and nameless animal to which I refer is not the model for an American Senator."

Yes, there are always some marks of the progress of civilization, if we really look for them.

THE CAMERA LAYS A GOLDEN AGE

THE advance of photography and printing have led at last and inevitably to an era of pictorial literature and journalism. The art of photography has moved forward appreciably since the daguerreotype of the nineteenth century. Speaking of Golden Ages, this is evidently the gilded hour of photography. There are endless picture magazines, newspapers carry more pictures, and books are more fully illustrated. Visual education is "the thing" in the public schools. It is easy, moreover, to defend pictorial literature and teaching, as on the old Chinese proverb—"a picture tells more than ten thousand words."

Still when I turn again to the writings of Charles Dickens and to his descriptions, as of Mrs. Sarah Gamp, I know that no photograph of Mrs. Gamp could bring to me so vivid a picture as Dickens' verbal portrait of her, with her "husky voice and a moist eye. She wore a very rusty black gown, rather the worse for snuff, and a shawl and bonnet to correspond. The face of Mrs. Gamp—the nose in particular—was somewhat red and swollen and it was difficult to enjoy her society without becoming conscious of a smell of spirits."

Real life is composed less of sights than scents and noises. I doubt that any camera, or any photographer, by all the modern technique, lights and shadows and all, could so completely catch the voice and essences of Mrs. Gamp as did the paper on the desk before Charles Dickens.

Pictures have a place, but when they usurp, as they now are doing, the superior descriptive power of words, readers are missing something which was once the pride of English literature.

THE EXCERPTIONAL NATURE OF LIFE

WITH the newly edited books of quotations—Christopher Morley's, which I spoke of a month ago, and now Burton Stevenson's "Home Book of Quotations"—the case becomes once more apparent that books, conversations, dinners, the weather, and life are only eminent or eatable by excerpts—at varying spaced moments. To try more, or to expect more, is what makes books grow dull, conversations lag, dinners not what the hostess hoped, the weather sometimes disappointing, and life devoid of its proper zest. If a play possesses a fair share of brilliant moments, if a book shines at places, if one item of a dinner is notably tasteful, if the day holds one memorable incident, or if a man makes one inspiredly lucid or witty remark once during a lifetime, as the century plant blossoms, it should be enough to ask. To seek more merely spoils contentment.

This natural and fundamentally wise existence of dry spaces between the oases of life and thought and talk is what makes essentially false the dialogue of a play or the conversation of story people. A playwright or novelist may ponder a year over a line which some character is supposed to speak offhand—and maybe another year on the exactly suitable reply. At least he is apt to occupy some time polishing the sentence or refining the grammar to a keener edge. Later when spoken on the stage or read, the remark seems of sudden momentary coinage.

It is unfortunate that life cannot be more like that—where, like the novelist, we could work a long time on the wisest reply. The difficulty is that the witty comeback seldom occurs until the next day, after the dinner party is over. Or we wish we'd said "yes" instead of "no," or vice versa.

CHEFS AND OTHER POETS

OF ALL creative artists I guess the one whose masterpieces arise out of the least suffering is the genius whose studio is the kitchen. Chefs seem invariably to be happy, robust fellows. Heinrich Heine, subject of a recent biography by Louis Untermeyer, was one of the memorable poets whose daily existence was pretty uncomfortable. You can think of other artists whose lives were pitifully fretted. But a chef can evolve a work of art out of a struggle with nothing else in life but the butcher or the chief dishwasher. That's why I enjoy the esthetic beauty of a culinary inspiration more than a poem. I feel that it was not likely the meditative consequence of a broken heart.

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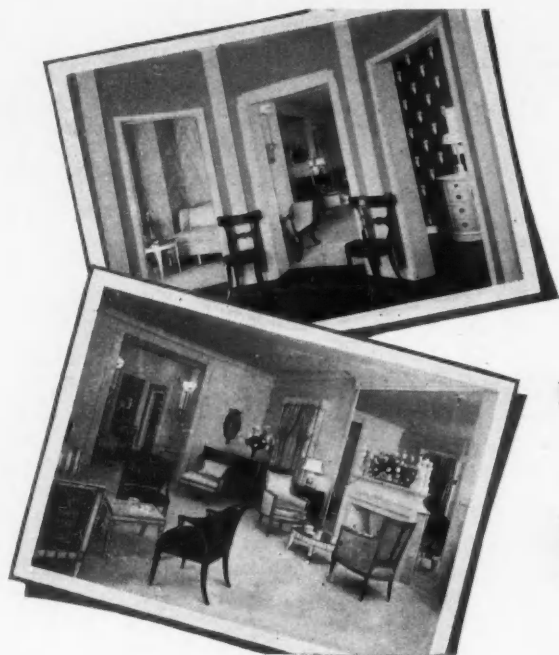
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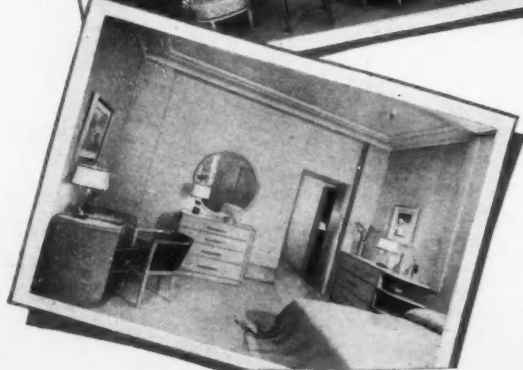
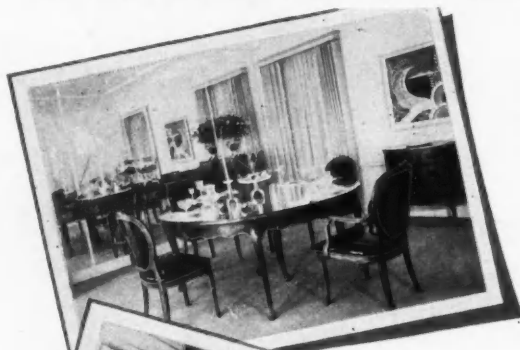
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RUNNING FIRE

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By MARK DANIELS, A.I.A.

NOTHING TO WRITE ABOUT

TODAY is the dead line. I must get going. I've been trying for a week to think of something worth saying.

How about the time you thought the Arab urchin in Constantine was trying to cheat you when he offered a dozen old Roman coins for two dollars and you learned next day he had sold them to a collector for eighty bucks?

Buckram bindings certainly wear better than leather. That Garnett-Gosse set is thirty years old and good as new.

Oh, get on the job. This is primarily an architectural magazine. Well, the dome of the Budapest Houses of Parliament somehow makes you think of the San Francisco City Hall. Bet the fifteen needle spires on that four-acre building would throw the fear of God into an aviator.

How the devil does so much dust get on things in the rainy season? I wiped that old salt glaze Centaur only last week. Guess I'll get a damp rag and go over it again.

Get back there to the scribbling-block. Scribbling, scribbling—comes from scribe no doubt. Look it up in Mencken's "American Language." Nerts. That's just another dodge. Concentrate on something to write about.

Well, how about the hotel doorman in old Galway who saved you from a black eye because he had known you when he was doorman at the St. Francis in San Francisco? Nope, better not talk too much about that.

You never wrote about the time you got chased up onto a high stump by a bunch of peccaries in British Honduras and was saved by a fourteen year old Carib boy with a big pokenoboy stick.

Wish old Plutarch had been born a century later so he could have written about Maximinus. There was a big he-man. If Plutarch could write up the lives of fifty-five great men, all in long-hand Latin, what could he have done on a typewriter. Maybe only a half a dozen. I don't seem to be able to do one.

Perhaps I should learn Latin, like Michel de Montaigne. It's hard to believe he could read, write and talk Latin before he could use his mother tongue. Cotton's translation of Montaigne and North's of Plutarch are best. But what a lot of pen work. Sam Pepys had the right idea—short-hand. Odd neither Dickens nor Thackeray used it.

Oh, Lord, nothing written yet. Something must be done. Let's see. Try something you yourself are interested in.

All right, Chinese Art, architecture and chirography. Follow the parallel development of these through the five great dynasties, beginning in 206 B.C. with the Han, then with centuries between, the Tang, the Sung, the Ming and the Ching almost down to date. Some authorities claim the origin of the Chinese picturographic writing was the "Knotted Cord," a method that Herodotus attributed to Darius. Follows the Eight Trigrams rooted in prehistoric legendry. Then come the "Ancient Script" with the first definite evidence of Chinese picturographic writing ascribed by the archeologists to the Hsia dynasty in 2205 B. C. With the advent of the "Great Seal Characters" and the later development of the "Ancient Script," picturographs were combined to form ideographs and when the "Official Script," the "Grass Script" and the "Eight-Tenths Script" Lord Almighty, get off this hobby or you'll never stop.

It's hopeless. Jimmy Hopper once told me there were times when he simply could not write at all. Of course he writes fiction all but incomparable and that must wait upon the Muse. My only excuse is that I can't think of a damned thing to write about.

MARINES OR MURINE

THE poets are always getting us into trouble. They are forever putting bad ideas into the heads of foreigners who do not understand what we term "poetic license." The Japanese are particularly inclined to the literal translation, at times. Somehow Bourdillon's poem "Light" must have got translated into Japanese and utterly deceived the whole hive.

"The Night has a thousand eyes,
And the Day but one;"

If that is true, and the Americans have said so in print, the Japs reasoned that the time to take a few shots at us was daytime. Anyhow, one eye can't see all sides at once so go after the old Panay on several sides at once.

Now we've got to admit, declare and otherwise broadcast that Bourdillon was only fooling, that he was practicing poetic license and that you can't believe everything you read in print, if it's printed in the United States. So we apologize by saying that while the day has but one eye, the United States Navy has a thousand eyes, open day and night.

That leaves us open to the charges of deception, misrepresentation, espionage, trespassing, malfeasance in office and house-maid's knee, and besides they're our little pals, waiting on our tables, growing our crops, populating Hawaii and guarding the Philippines for us and our thousand eyes were cockeyed and so what are we going to do, believe our eyes or believe our little palsie-walsies. Sammie, change that Marine to Murine.

IN DEFENSE OF LOAFING

IT MAKES me nervous to see people dashing around, bumping into one another like a lot of atoms in a molecule, and getting no farther.

Because Vespasian said he was determined to die standing is no good reason why one should never sit down. My personal feeling is that the longer you stand the sooner you will die. The great land turtles of the Galapagos Islands never stand up, in the human sense, and they live for centuries. And try to imagine turtles dashing around knocking each other off the sidewalk.

Loafing is the mother of longevity. Not that there is much inducement to live long these days, but we still lack philosophy. So let's try a little loafing if for no other reason than that it may start us laughing again.

There is a definite distinction between loafing and laziness. Lazy people don't drift leisurely through art galleries, libraries and parks. They just lie around and let their beards grow. But a good, two-fisted loafer will often spend a whole afternoon in front of a Velasquez or a Turner. Nor do you find lazy persons leaning on the guard rails of a skyscraper construction job mastering, mentally, the intricacies of structural fabrication. Only the ambitious loafer does that.

Yes, sir, I am definitely committed to the principle of good loafing. Elephants and bears do it; owls and college professors, angle worms, cuttle fish, politicians and reptiles generally do it, so why should I dash around until my ankles get hot when what I need is undisturbed periods of contemplation.

I could write reams on this subject, but I'm late now for a directors' meeting.

GIVE THEM WHAT THEY WANT

LEO CARILLO asked his old friend, the late George Walker, to give him a fair criticism of one of his performances wherein he, Leo, spoke in the Spanish dialect. George was one of the best dialecticians I have ever heard, an opinion shared by practically the entire Pacific Coast.

George's criticism was keen, intelligent and complimentary. He had only one suggestion. He thought Leo should be coached in the Spanish dialect.

"But George," said Leo, "I am Spanish. My dialect was learned among Spaniards and in my own home."

"Very true," replied George. "Your dialect is perfect to a Spaniard. But your audience is 98 per cent American. What you must do is speak in a dialect the Americans think is Spanish. If you use the real dialect they will think you are a poor imitator." And George was right.

The same is true in architecture. Few people know that true Spanish is far from Mexican, or, for that matter, there is more than one style of architecture in England.

SLOT GUNS

ALL guns that kill are not loaded with powder. Some use dynamite, such as the percentage against the player in the slot machines. They are none the less deadly because the fool who plays them does not die on the spot. Sometimes whole families die, of starvation, later.

The population of Reno, Nevada, is approximately 20,000. I do not know how many slot machines there are in that wide-open city, but on a recent visit there I got the impression that there was one for every man, woman and child, with a generous number left over in anticipation of an increase in divorces.

Whenever I am puzzled over anything I take it up with Ed O'Day, who keeps the pages of the San Francisco *Recorder* free from misstatements and poor English. On my return from Reno a few days ago (I had not been there for my usual purpose) I went straight to him. "Ed", I said, "Tell me how they do it. There seems to be no nook or cranny that does not accommodate a slot machine. I came away with the impression of slot machines to the right of me, slot machines to the left of me, in candy stores, bakery shops, dentists' offices, hospitals and, yes, churches."

"Well," replied Ed, "you know that I am not of a prying nature, particularly when it comes to another man's religion; so I did not look into any of the Protestant churches when I was in Reno. However, I can assure you there were no slot machines in the Catholic church where I went to confession."

But perhaps he did not look into all the confessionals.

BY THEIR TAILS YE SHALL KNOW THEM

WHEN I was last in London the latest style in men's full dress evening wear called for tails that reached the calf of the legs. They really looked funny, but things had come to such a pass that something had to be done. The waiters in all the swanky hotels and restaurants had taken to wearing tails. It was all very confusing, and sometimes embarrassing. If a lady slipped her clutch on her dancing partner she might find that she had recovered it with a waiter in her arms. So, as a mark of distinction, the socialites lengthened the tails of their coats.

I do not know just how the matter stands today. Perhaps the nabobs are wearing trains. That certainly would defeat the aping waiters for it is difficult to carry a plate of soup in one hand and a train in the other. But at the time of my last visit my host, at a cafe, said, "The waiters are trying so successfully to look like the nobility and scions of nobility are trying so hard to look intelligent that one can be distinguished from the other only by the length of his tails."



Photographs by Fred R. Dapprich

"Southridge", the concrete evidence of a happy solution to a problem. The commodious residence of Mr. and Mrs. Philip Ilsey in Bel-Air designed by John Byers, architect, and Edla Muir, associate.

THREE MEN ON A HOUSE

Architect, Owner
and a Man Called Budget

BY JOHN BYERS



NEARLY every house is the resultant of three component forces, the owner's ideas, the architect's ideas and the budget. In this instance, the first and second components pulled together, and all differences of opinion were compromised by letting the architects have their own way, which automatically entitles any client to the Pulitzer Prize, the Victoria Cross and a niche in the Hall of Fame. May his Tribe increase.

On the other hand, some of the owner's suggestions were so good that they will be presented to future customers as the architect's own. For example, the tray ceiling in the main hall over the circular stairway, the kitchen with three exposures, and the marbleized wall paper in the heater basement and playroom. This last was a surprise to the architect, who one day strolled into the under part of the house and found the heater units, like the man in the song, "dreaming they dwelt in marble halls." The scene was reminiscent of those linoleum advertisements which picture a group of ladies and gentlemen, all in full evening dress, standing about

over this or that particular brand of flooring, drinking champagne under a crystal chandelier while a couple of smug gas-fired furnaces look out from a corner.

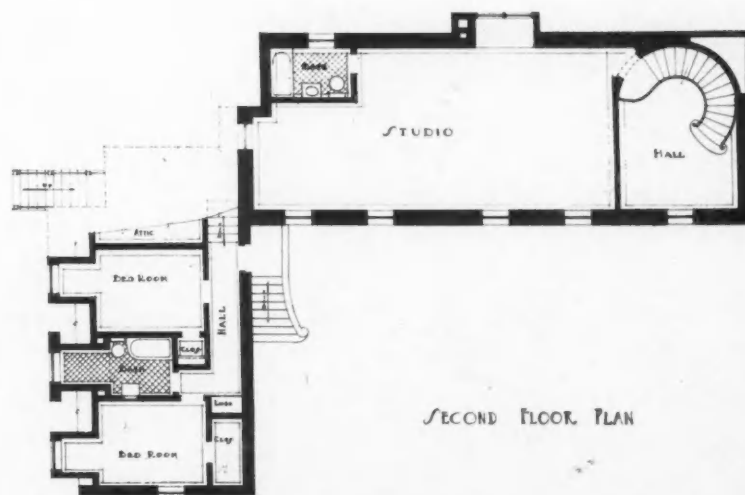
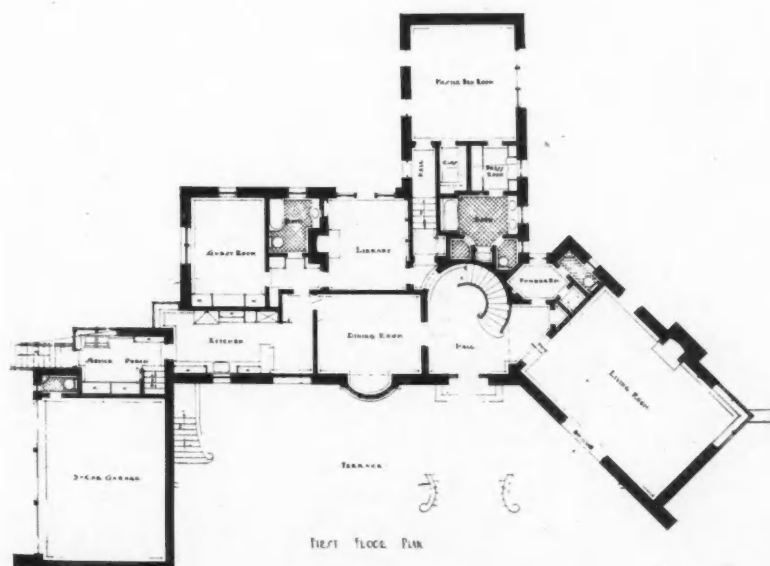
The three exposure kitchen idea is one up on the usual two exposure version. Try dropping a three exposure kitchen into whatever plan you have in mind and see what happens. This one has a most delightful cherry red wall paper, chosen by the owner, at one end only where there are no cases. The other three walls are white with white woodwork decorated by red knobs and chromium trim. A young colored maid completes the color scheme. Would that her youth and good looks could be as permanent as the concrete walls of the house itself, which concrete, by the way, is what we were supposed to write about.

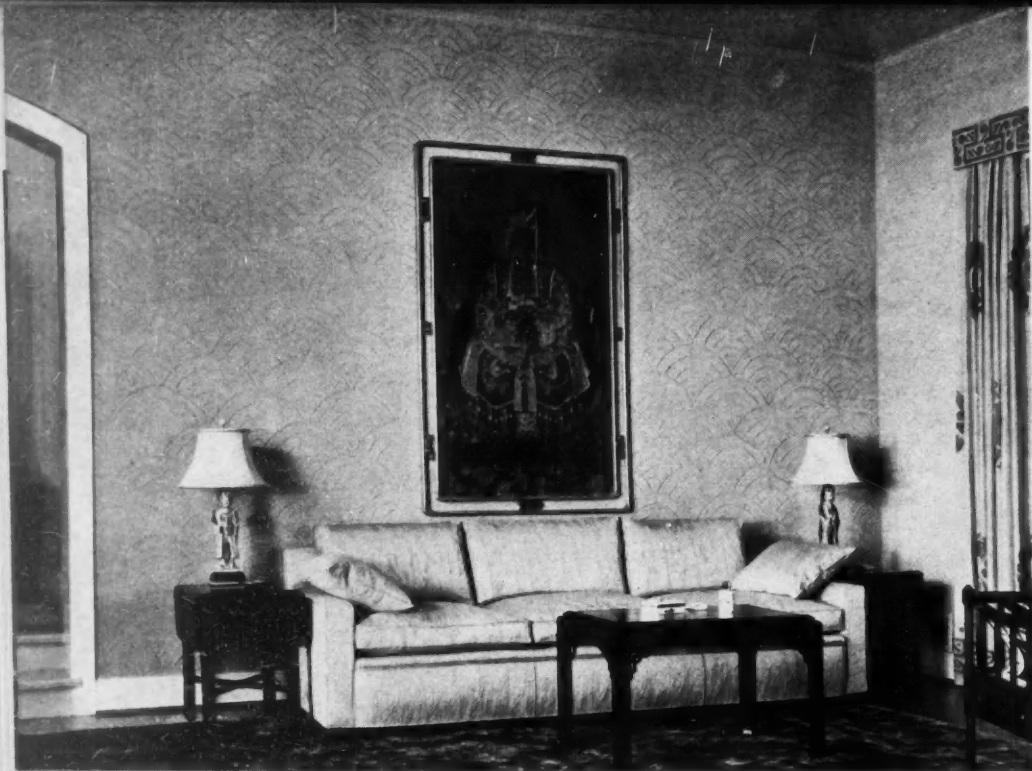
The history and use of concrete as a building material was most ably and interestingly handled by Mr. Arthur Raitt in the November number of CALIFORNIA ARTS & ARCHITECTURE. Its attractions for the architect are its permanency, its resistance to fire and pests,

its esthetic appeal through its utter simplicity and sincerity. It should be accepted as it is—good, honest, time-honored building material. Nothing is more unapropos than trying to make concrete look like something else, brick, oak flooring, leather or logs.

In designing this house, the architects were allowed to choose their own type. Happy in the thought of having a fling at something different, they chose Bermudian, those charming simple little houses made of coral rock in the only place, excepting the Vatican Gardens where no automobiles are allowed, and where life, according to the steamship advertisements, is one glad song.

Concrete seemed the only acceptable medium and no attempt was made to put the little coral polypi to shame by making it look like coral rock although we did give it a brush coat of oyster white, following the fashion of the yearly coat of pulverized coral wash given its prototype. The roof presented difficulties. We investigated large slabs of concrete, after the manner of the coral slabs used on the Bermudian houses, but here the





budget reared its ugly head and we fell back, though not literally, on a smaller unit of white flat interlocking roof tile which had just come on the western market. This with a special angle tile for the ridge and hips, and with faithful replicas of the island chimney tops, completed the roof.

The rest of the picture was made up with as much unpierced wall as we could manage—the front door design, the exterior stairway, the jalousies, hinged at the top, the pergola and lastly the spreading “welcoming arms” steps to the front terrace, typical of many of the old houses in Bermuda. The pergola of eucalyptus poles was perplexing. Wherever the California eye roves, it sees at least one hundred eucalyptus trees, but try to get a few poles for a pergola! The next puzzle was how to cover the front terrace—with cement acid-stained, cement colored with lithochrome, or concrete covered with clay tile. The last idea we threw out as inappropriate to the style of the house and we went to a mosaic tile made near at hand, in Santa Monica. Here again we were confused by a multiplicity of choice—so many moulds, so many color combinations for each mould. Samples of the tiles for color were made while we waited, the liquid cement, of whatever color we requested, being poured into the moulds under our eyes and becoming hard enough to take out in a few minutes. It was as simple as ordering a drink, but also—like drink—terribly confusing. Anyway, we ordered some mosaics for the terrace, some for the entrance hall, and a parquet flooring, glued with mastic to the living room floor, and other woods and patterns to cover all the other floors which have a concrete base—even to the linoleum in the kitchen.

The living room walls of exposed concrete were given a wash of very light turquoise

A beautiful Chinese Ancestral in a hand-carved frame dominates one end of the living room and creates a definite Oriental feeling which is heightened by the Chinese lamps and the fretwork on the Chippendale furniture. The enormous rug has a Turkish hunting scene in soft reds, greens and blues. On the drapes of raw silk are painted large Chinese medallions in colors to match the rug and the cornices are covered with the same material with a Chinese fret design.

Over the fireplace is the large fresco by Lee Blair. Painted directly on the wet concrete, it becomes an integral part of the house. The ornate hand-wrought lighting fixtures complement both the Mexican crudeness of the fresco and the philosophic aloofness of the Oriental gentleman, and the pair of tiered tables provide ample space for accessories as well as a vase of flowers or a graceful fern.

At the far end of the room, the large corner window adds a feeling of freshness and with its potted plants lends color and coolth.

blue and over the mantel we had Lee Blair do a real fresco. Just to put in a dash of culture at this point, an erudite painter friend of mine tells me the fresco is the oldest and most permanent form of art. The first mural of which we have any record was that done at Knossos in the Isle of Crete about 2000 B. C. Exactly the same technique and practically the same materials were used by Mr. Blair in this over-mantel decoration done some 4000 years later.

Jumping from the living room to the dining room, no easy trick since the hall is thirteen feet wide, we find the walls covered with a soft grayish scenic paper and the floor with maple laid basket weave. The library adjacent is done in teak wood paneling with a rich brown marble hearth and moulded marble trim salvaged from the wrecking of the old Los Angeles post office. Our marble man tells us that this marble is known as Oriental Red, but it is quarried in northern Africa. The master bedroom was much beautified by the two lovely murals painted by Jessie Arms Botke.

The house is situated on a six-acre site, flanked by deep canyons on either side, high enough to afford a distant view of the Pacific, as well as the surrounding country, including a range of hills to the rear.

The grounds are beautifully landscaped by the owner, who is a landscape architect as well as a painter. The lawn tennis court is actually a lawn tennis court, and the swimming pool is irregular in shape, bordered by a stone walk which will soon be softened by planting. The water, looked down upon from the house, appears very blue against the green grass of the tennis court and archery range.

If by some weird chance anybody has read this article this far, the house we refer to is right here under your eyes.

The large library has a very livable, lived-in air, and the big leather chair is presumably the chosen spot of Susie, the family's delightful brown little dachshund. The walls are paneled in teakwood, one end is large windows looking out onto a quite delectable terrace. The desk and chair are of knotty pine and the lamp of Chinese bronze. The room is small and cozy and the fireplace opposite the wall of books is not very far away.

In the bedroom the two murals by Jessie Arms Botke are both distinguished and beautiful. It is unfortunate that the charming beds obscure them. The room is luxurious, simple and very pleasant with large French windows opening onto a terrace.

The kitchen is indeed a joy. It is white with little red knobs on the doors and the floor is a sandy colored linoleum with a darker feature strip. The breakfast room is at one end, shut off by a cabinet of glass. The wall paper is a surprise of cherry red with a small design in white. Very modern tubular furniture gives it a sophisticated air.

Interiors under the direction of George Gilbert of W. & J. Sloane of Beverly Hills.



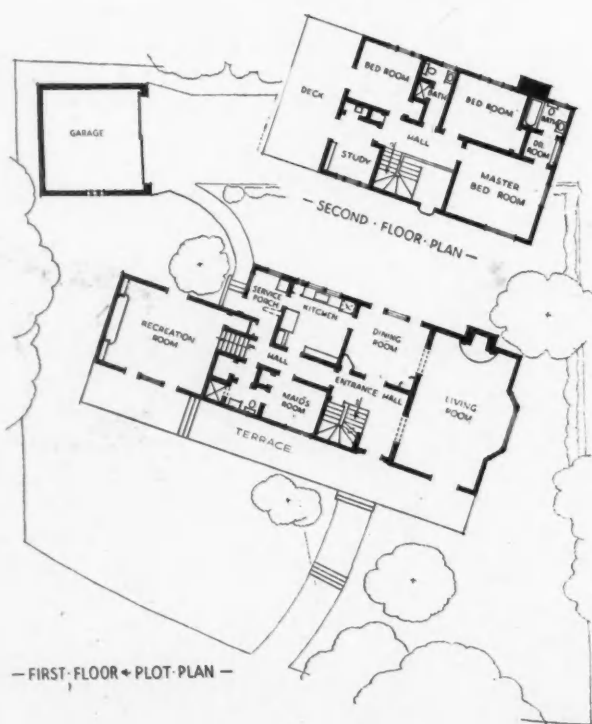


Photographs by Waters & Hainlin

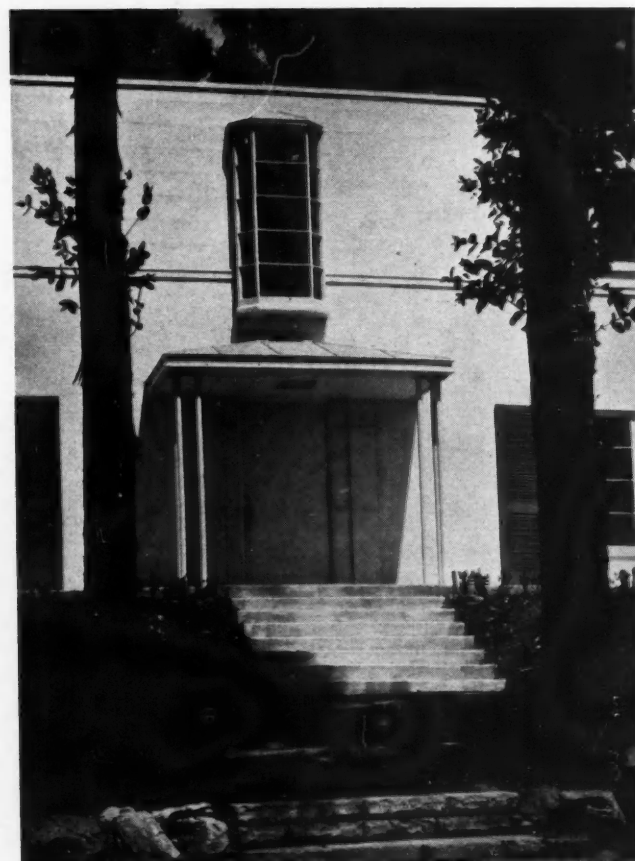
THE RESIDENCE OF
MR. AND MRS. RAYMOND H. WEISBROD

Berkeley, California

JOHN B. ANTHONY, ARCHITECT



Entirely in the modern mode is this fresh looking home set in the midst of fine eucalyptus trees, well back from Grizzly Peak Boulevard. The plan suggests a Colonial house but the treatment and details are cleanly modern. Constructed of wood and stucco, all surfaces are smooth and slick. The colors are off-white with green shutters.





Photographs by Dick Whittington

THE CALIFORNIA HOUSE OF 1938

By ELLEN LEECH

CUSTOM has erased novelty from the scattered signs on the highways inviting motorists to visit model houses, and disappointment has robbed such invitations of any true value. But when a home is reproduced in its entirety, even to the carefully selected accessories, then it is worthy of inspection. At Barker Bros., in Los Angeles, the house of the new year is presented *in toto*. This house of ten rooms embodies the experience of years and exemplifies new ideas and new trends.

During this new year few houses will adhere strictly to any one form or tradition. A general and very good rule is to allow the trend of home life, the various occupations, interests, and sports of the individuals making up the home to decide the furnishings. Once the architectural lines of the house have been established the furnishings will tend to follow the indicated direction. Since the house illustrated is modernized Regency there is a traditional formality in certain rooms, balanced by modernism in others.

In the California Home of 1938 the door opens to a circular foyer. Here the walls are blue-green and the floor black rubber, inset with a green plume motif. The chairs are

of black lacquer upholstered with red patent leather. The settee and console are curved to fit the wall so that the circular feeling is unbroken. An entrance hall is a welcome addition to any home, large or small, giving the guest a moment in which to achieve an entrance, and admitting to a powder room, the modern version of a coat closet.

The foyer leads directly to the charmingly traditional 18th century living room or, in the opposite direction, to the completely informal very 20th century play room, with the book room a close neighbor. The book room is the chummiest room of the house and in color the warmest. Here the walls are pine-paneled of pale honey, the floor covering is a mixed beige and brown looped Chantilly carpeting. A walnut brown lamp and coffee table are in pleasing contrast to the Chinese red in the hand-blocked linen on the love-seat and draperies. Old Chinese vases, lamps and figures accentuate the quiet and restful charm of this room, a view of which appears on the front cover.

In planning the modern home, textiles may easily be chosen first, and with the return to favor of carpeting a wall-to-wall floor covering is established. From room to room the

carpets may vary in tone and yet present a feeling of rightness with the furnishings. As in other things there is no rigid adherence to one type but what is best adapted to the need is used. A highly waxed rubber tiling is used in the play room, and durable polished rubber forms the floor covering of the breakfast room as well as the kitchen.

Reviewing the house as a whole several points stand out. The variety and individuality in decoration are presented through a wide use of new materials. Contrast is seen in the extreme formality of certain rooms against the very modern and light feeling in others. Rich silk damasks and satins are introduced into a relatively small house with no thought of incongruity, and again the hand-blocked linens assume new importance and are used with a strong sense of rightness in a room leading to a formal living room. Glass has grown in favor and there is the current preference for blond woods. Bleached and pickled finishes are combined with textiles and with leather in many forms. In suitably scaled reproductions authentic period furniture proves how well old pieces combine and are thoroughly in accord with the latest modern pieces.

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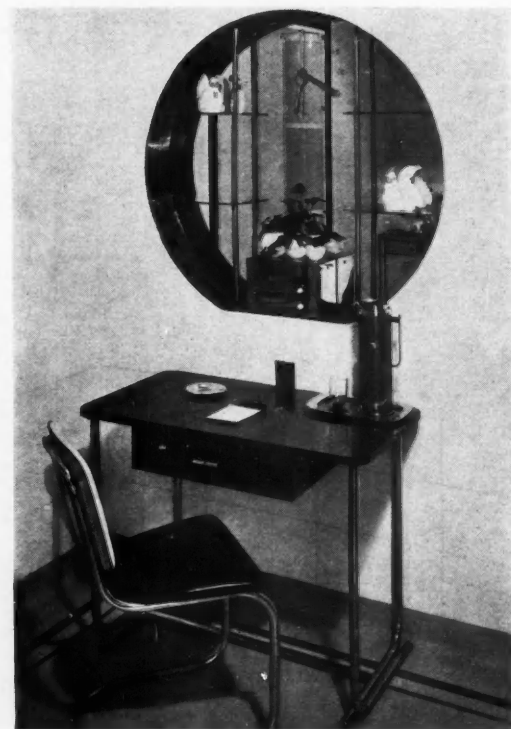
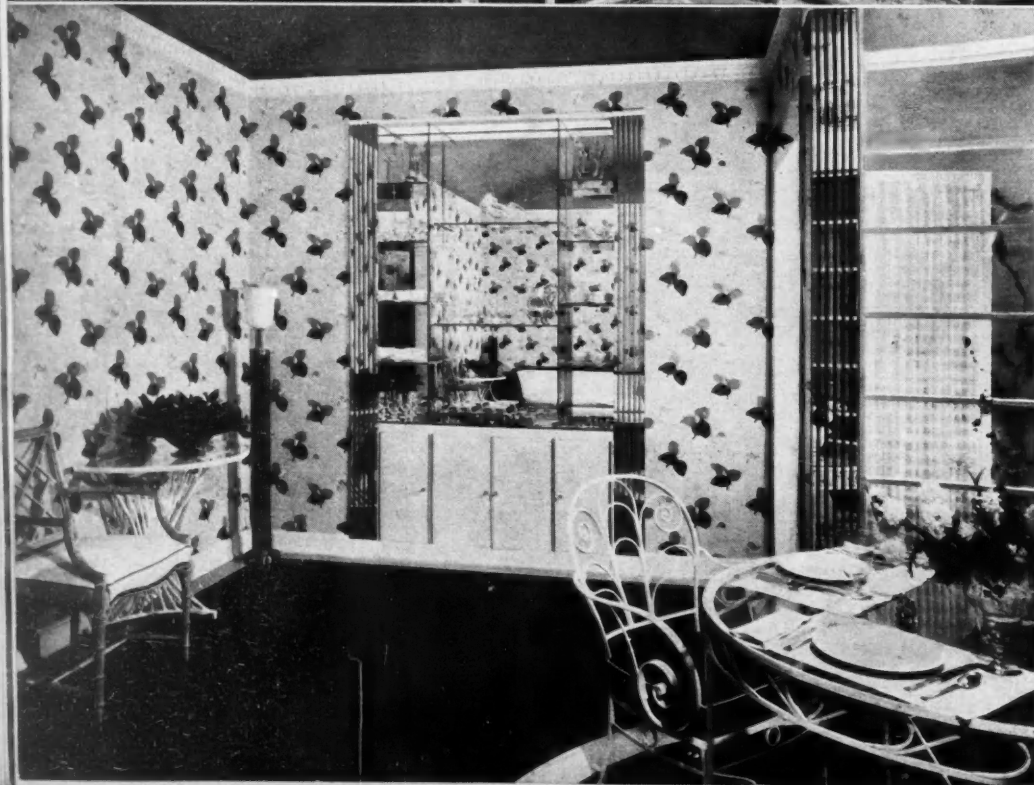


A charming traditional 18th century living room, where deep-piled, broadloom carpeting, rich silk damasks and satin in pale subtle colors make a proper setting for bleached and pickled woods. These are contrasted with the mellow old wood in a pair of antique walnut commodes flanking the fireplace, a fine old inlaid table, and the natural mahogany of the grand piano. Again in contrast is a formal grouping of sofa with paired Regency chairs and tiered tables, gold colored French porcelain lamps and a pair of 19th century English landscapes.

The French Hepplewhite dining room reflects 1938. By using mirrors for one entire wall depth is achieved and the delicate seafoam green of the room is accented. The carpet, a special broadloom is the same faint green of the walls and the hammered satin drapes, producing a feeling of spaciousness in a comparatively small room. The graceful Hepplewhite dining chairs are upholstered in burgundy patent leather. While the mirror top on the table concentrates the light reflecting it upward and repeats the silver tree of the mural.

Since the breakfast room caters to the less formal hours of family life it is planned for eating, drinking and lounging, and to this end has a durable polished rubber floor, and white iron furniture upholstered in leather. The color scheme is vivid and cheerful, a Viennese red ceiling, deep blue floor with white inlay, and a gay wall paper of red glass leaves on a white background. The buffet is built-in and is mirror-lined reflecting the array of covered silver dishes, promising ham and eggs or kidney and bacon.

The planning desk in the kitchen is an inspiration to well-ordered living, offering as it does a telephone, pencil and pad, and space for filing bills, receipts and recipes. The very modern clock is a circle of numbers and a pair of hands while a small mirrored radio lightens culinary tasks.

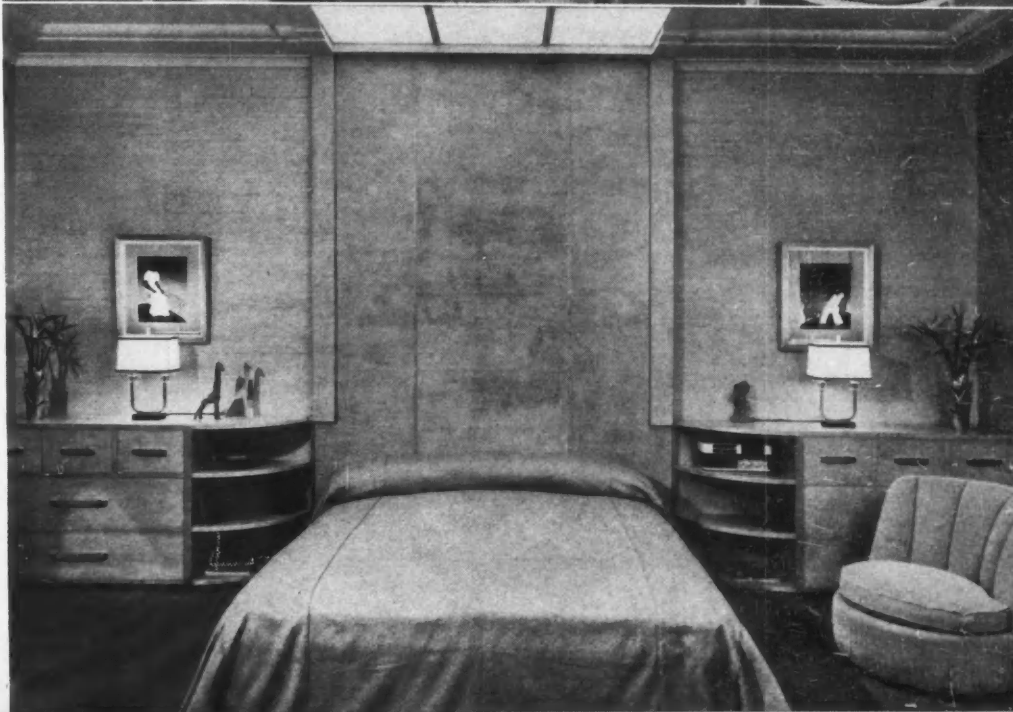
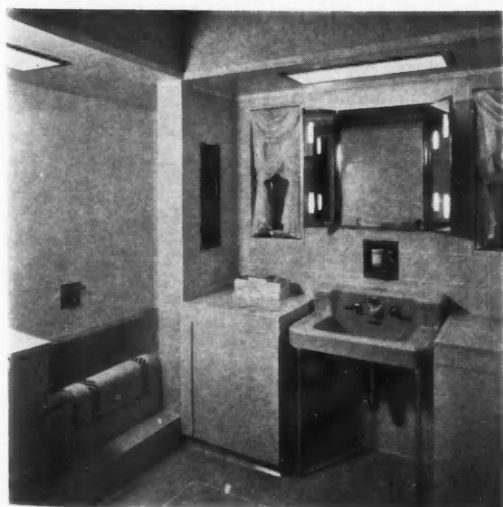


At the mere mention of games the play room responds. It is entirely contemporary, the wall paper a beige with strips of coral and green, the floor covering a highly waxed brown rubber tiling, designed for dancing. The chairs of bleached mahogany are upholstered in leather, some coral, some beige. Around the fireplace is an unusual facing of crystal and the brilliant macaw might be the spirit of the room.

The master bedroom is traditional French but modern in the choice of a monotone color scheme. The plain decorative fabrics depend for interest on contrasting textures, such as sheer celanese ninon with transparent velvets, and of sleek slipper-satin with the softness of the long-piled broadloom. The pale yellow ninon not only drapes the windows but frames the mirrored beds. The graceful Louis XV beds are covered with the yellow velvet, which is also used to upholster the headboards and make the sweeping spreads. Pale yellow damask is used on the comfortable chairs beside the cocktail table. A white carpet has been washed and chemically treated to give it luster and the faintest yellow tinge. Accessories for this room combine modern crystal with lovely old pieces of French porcelain. In the ceiling is a large mirror, luxuriously finishing this luxurious room.

The room designed for the son follows the popular 20th century mode yet repeats the sophistication of the rest of the house. Walls of grass cloth are the same pale beige tones as the bleached maple furniture and panels of the built-in wardrobe and bed. Shelves for books and collections, convenient drawer and storage space are provided. The room is done in wood tones, the carpet a light beige to match the walls and bedspread. The draperies are beige embroidered in deep brown chenille. A pair of brown upholstered chairs, a pair of modern brown wood lamps, and a pair of deep brown prints, framed in maple complete the room.

Each bath reflects the color of the room which it adjoins. The bath to the master bedroom repeats the color scheme of pale yellow, in the daughter's bath the walls are soft yellow corrugated tiles, with fixtures a dusty pink. The son's bath is beige and brown with strips of a deep dubonnet in the glass walls.





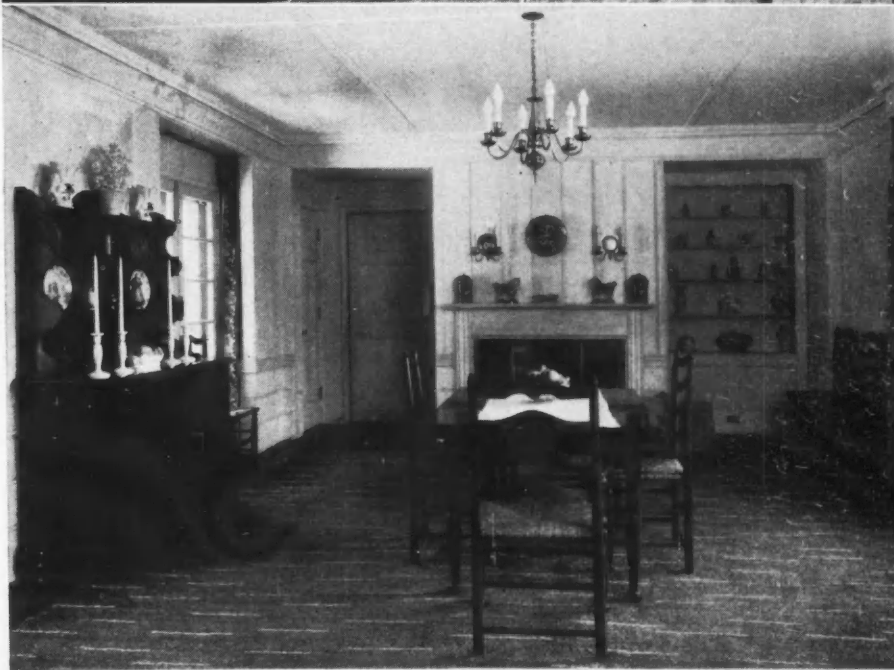
Photographs by W. P. Woodcock



THE RESIDENCE OF
MAJOR AND MRS.
MAX C. FLEISCHMANN

Lake Tahoe, Nevada

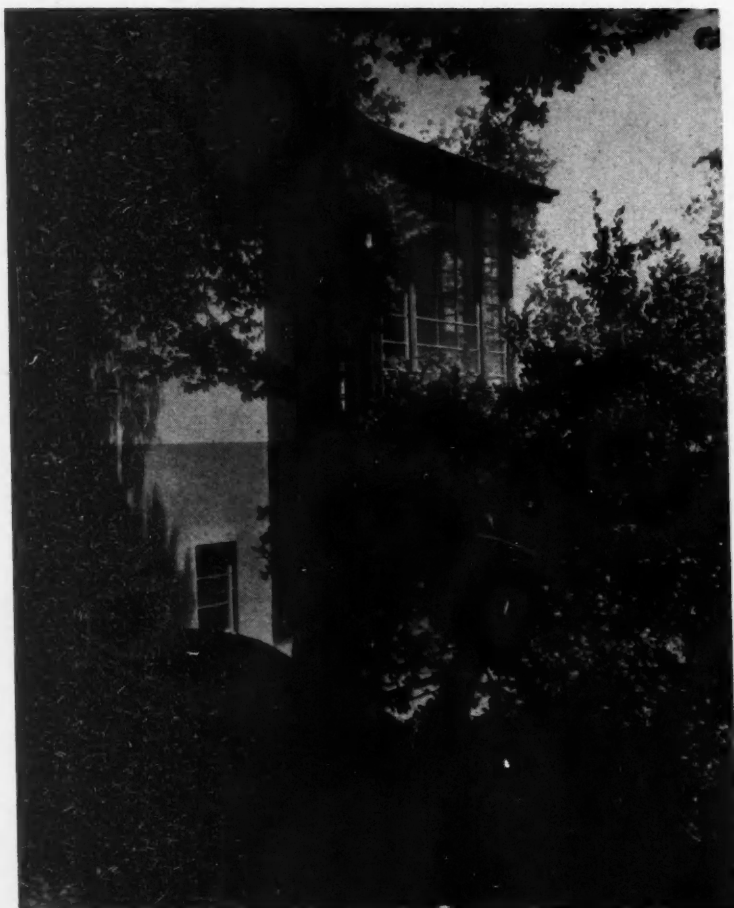
GORDON B. KAUFMANN
Architect



The beautiful mountain ruggedness of a wooded landscape has been adopted by this Tahoe residence. The building is of a solid frame construction, the exterior trim an effective combination of stone veneer and wood siding, with heavy split cedar shakes on the roof. The interiors are finished almost entirely in stained knotty pine with oak plank floors. The furnishings have an Early American sturdiness about them, with the charm and simplicity of early Colonial days. The forbidding coldness of the northern Atlantic coast produced a race that was almost grim in its perseverance—and unrelenting in strength and hardiness. Much of that quality has been caught in the interiors of this mountain home—even to the brigs on the paneled walls. The primitive endurance however is only seeming for the house is electrically heated throughout and modern plumbing provides ice water only on an August afternoon and not for a January morning shave.



Photographs by Fred Dapprich

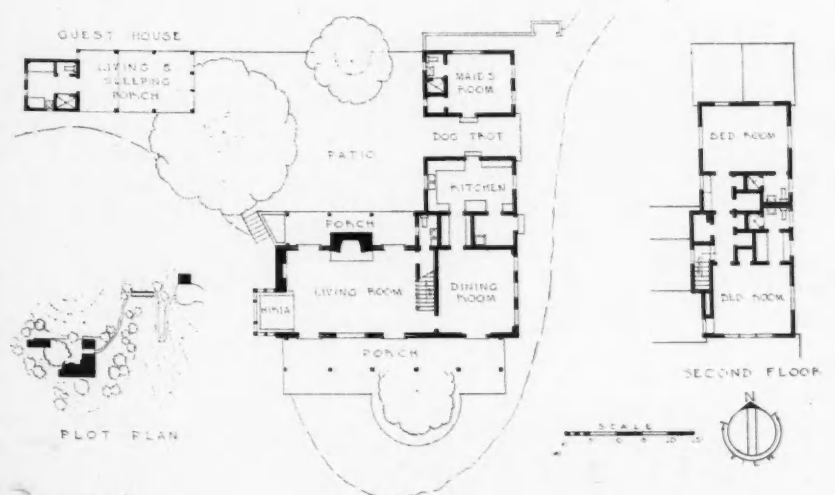


THE MILE-HIGH RANCH OF
MRS. MOYE W. STEPHENS

La Verne, California

THEODORE CRILEY, JR., ARCHITECT

HAROLD W. GRIEVE, INTERIOR DECORATOR



The ranch house of Mrs. Moye W. Stephens located on a citrus and horse ranch forty miles east of Los Angeles, straddles a narrow spur between two heavily wooded canyons, high up in the Sierra Madre foothills. It is used by Mrs. Stephens, members of her family, and numerous guests, as a year-round, week-end and vacation house.

The plan is based on flexibility of accommodations, providing four separate bedrooms and bath units, with overflow sleeping space in the living room. From all parts of the house there are views over the tree-tops into the valley. The approach is by a path leading from the garage across a foot-bridge and along the canyon, thence through the dog-trot into the brick-paved patio with its great oak tree. The house may be called modern, but the rugged and simple materials reflect its mountain setting and its extreme weather conditions.

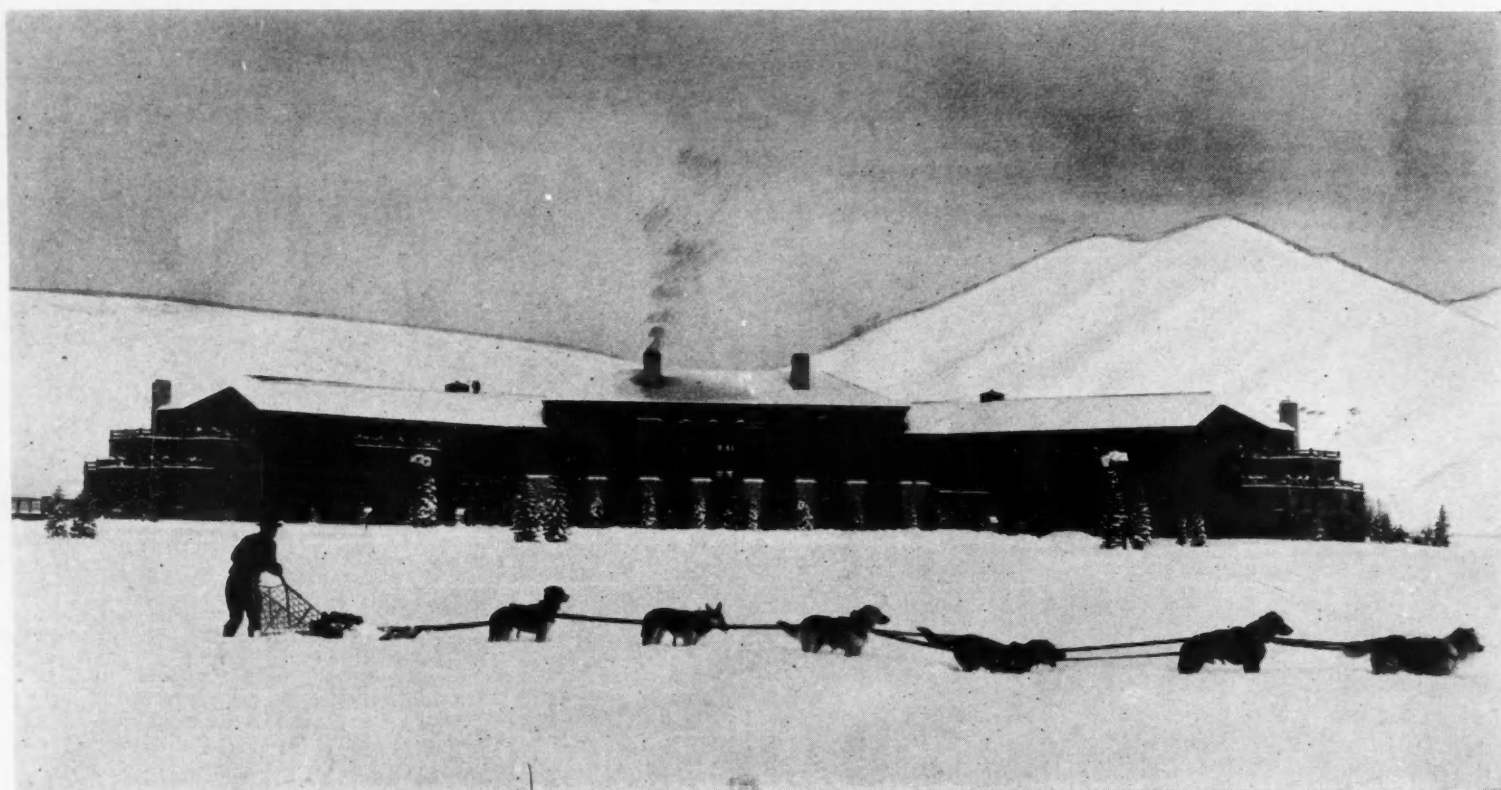
The walls are of light terra cotta plaster with an olive green dado. The shutters and the side of the second floor are rough redwood, oiled; eaves, porch ceilings and sash are terra cotta; the roof is of heavy butted shingles, linseed oil dipped.

The living room has an oak plank floor, walls of redwood, the natural light color being preserved by a special finish, and a ceiling of rough beams and planks, painted a deep violet blue. The fireplace jamb, of brick in salmon and buff tones, and its central panel, of mottled copper, extend to the twelve-foot ceiling; lights, concealed by the ceiling beams, cast a glow of light on the copper panel to light the entire room. Fire tools and light brackets, of wrought iron recall native plant forms—yuccas and sycamores.

The hikia overhanging the canyon at the end of the living room has a great upholstered divan seven feet square, and windows to the ceiling, hung with natural redwood Venetian blinds. Copper is also used in the drape box facias, and on the arms of the couches. The drapes and upholstered fabrics are predominantly green, with gay stripes recalling the exterior colors; the rug is rough-textured, natural buff color.

The dining room has walls of light buff with narrow wood battens, and a ceiling of rough boards stained a bit lighter than natural color. The curtains of off-white have a border pattern of fresh green, matching the table and buffet tops and the seats and backs of the chairs.





SNOW PLACE LIKE SUN VALLEY

By EDWIN TURNBLADH

CHRISTOPHER COLUMBUS became famous by discovering America but a good many current Americans that enjoy winter sports at Sun Valley, Idaho, think teacher should tell the children, too, about a certain Count Felix Schaffgotsch who "discovered" Sun Valley and went forth heralding the news with the fervor of Baron Munchausen, though more honestly, that here were "more delightful features than any other place I have seen in the United States, Switzerland, or Austria."

The Count was an Austrian gentleman-sportsman, acquainted with the European resorts. Taking the role of Queen Isabella, the Union Pacific backed the Count to explore for a select American winter sports region. Californians, of course, have always felt that the Count did not get around to California—to Yosemite, Lake Arrowhead and elsewhere. At any rate, the Union Pacific, on the counsel of the Count, went forward to encourage winter sports at Sun Valley for other people besides squirrels and bears. The Sun Valley Lodge soon arose on the snows—and, later on, the Challenger Inn. Both Americans and Californians since have learned that Idaho was presented by Nature with other bounties besides potatoes and Senator Borah. California is now sharing, with sisterly and patriotic grace, her winter sports business with Idaho—although quite far from relinquishing it.

American winter sports vary according to sections of the country. In the East and

Middle West they consist mainly of shoveling a path from the garage or doing warming-up calisthenics while waiting for a street car. But no pamphlets are issued on the thrills of these sports, tournaments are hardly ever held, and no group lessons are given since all students are quite advanced.

In the West, however, where winter sports are more of a voluntary affair, an amazing number of bright thoughts have been hatched on what to do with snow besides shoveling it into the neighbor's yard. In Idaho and California, especially, efficiency experts have discovered it can be used for skiing, dog sledding, sleighing, tobogganning, photographing, admiring, and leaving when the vacationer has had enough. At the many resorts, professional experts, local and passing, guide the novice on most of these matters.

Among the Sawtooth Mountains of Idaho, near a town aptly named Ketchum, is the winter sports magnet—Sun Valley, which catches a sizable quota of tourists every winter. Of a scenic attractiveness which draws movie companies, making the genuine snow scenes, from Hollywood, Sun Valley has been partially subdued and civilized into a winter resort of a kind the migrant city dweller wants. On the Aristotelian theory he figures that moderation in all things applies likewise to winter sports, and when evening comes to the wilderness he prefers a good dance orchestra, a movie, or a game of cards, rather than any more tobogganning, thanks. Those amusements, in addition to winter sports, may

be enjoyed at the Sun Valley Lodge and the Challenger Inn. Music and dancing is furnished nightly in the Duchin Room at the Lodge, and around the Challenger Inn is a village square—with a movie theater, billiard rooms and bowling alleys.

An Austrian-Swiss motif prevails at Sun Valley. The new Challenger Inn is of Austrian-Swiss design, as are the skiing instructors. Hans Hauser, chief skiing master, was a former champion of Austria. Some conception of the extent of skiing lessons at Sun Valley may be seen from the number of assistants to Hauser—nine of 'em. One can imagine that in a subject of this sort, roll is called both before and after class, lest a scholar be standing up to his ankles, head first, in a distant snowdrift, after trying a "double stem turn" or an "Open Christiana."

Electrically moved chairs carry the skiers to the top of the slides. To the tops of other slopes not reached by the lifts, skiers are transported on a giant sled, drawn by a snow tractor. At the tops of the Dollar and Proctor Mountain ski lifts, "Hot Potato" cabins serve hot lunches. Up to this point, no one can say skiing isn't a lot of fun.

Over at the Lodge is a resident physician and surgeon with a trained X-Ray technician, and at the village square is a drug store where iodine and liniment are kept—just in case.

A city dweller may come in his natural state to Sun Valley, for all the winter sports clothing, equipment, and ski paraphernalia may be purchased at stores near the Lodge. There

is a beauty parlor, a barber shop, and even a Saks Fifth Avenue.

But skiing is far from the only winter sport at Sun Valley—or at the California resorts. Swimming, not only for seals, is a winter sport of the West, but in a warm glass-sheltered pool.

Besides skiing and tobogganning, skating is a feature of the winter resorts of California and Idaho. Teachers give lessons in the entire art of it, from standing up at least until you can say Jack Robinson to spelling Jack Robinson on the ice in old English script.

At Sun Valley six Alaskan reindeer, of the spirited family of Dunder and Blitzen, chaperon moonlight rides in sleighs with all the jingle bells. Rides on dog sleds are another sport, while just to round out the variety a bit of skeet shooting is on the program.

When day is done and the guests done up, a French chef at Sun Valley serves forth a dinner which, meeting appetites edged by a brisk day outdoors, vanishes like the deep powder snow of the Valley under a warm spring sun.

After dinner at Sun Valley, there is dancing, a movie, a game of bridge, billiards or bowling, or a quiet evening with a book from the Lodge library. Other guests may choose to gather around the main lounge and talk about the events of the day. Skiers may tell about "the ski that got away."

Parallelling the winter sports of Sun Valley is California's Yosemite, 205 miles from San Francisco, 371 from Los Angeles. Here is Yosemite Lodge, a picturesque colony of redwood cabins at the foot of Yosemite Falls. The West's largest outdoor skating rink, a four track mile-a-minute toboggan slide, sleighs, dog teams, and skiing draw hundreds of Californians to Yosemite after Christmas.

As at Sun Valley and all the winter resorts, skiing is the *coup de grace* at Yosemite. On the slopes of Badger Pass is every slant of terrain, ranging in angles from what are termed the "nursery" slides. A ski school is directed by Hannes Schroll, a native of the Austrian Tyrol. Six High Sierra ski-runs vary from a mile to ten miles in length. The Yosemite Ski School includes waxing rooms, where the skiers may wax merry.

Other winter resorts of the West offer, with varying "class" and quantity, the same attractions as Sun Valley and Yosemite. Each is at least so equipped that a vacationer need not feel required to bring anything but himself, a zest for a winter fling, and a certain amount of wherewithal. Clothing and equipment can be rented at a small cost, and the spirit at none.

Around northern California are Mount Shasta, Feather River, Truckee, Tahoe and numerous more places. Central California, besides Yosemite, has Sequoia National Park, Cold Springs, Calaveras Big Trees State Park, and others. In southern California are Lake Arrowhead, Big Bear, Big Pines, and a big time for the seeker of winter sports.





Photographs by George Haight

DISTINGUISHED HOUSES

By PAUL ROBINSON HUNTER

Entrance to the home of Mrs. Nelson Perrin in Pasadena. William McCay, architect.

DURING the past four years many new residences have been added to the long list of distinguished houses that have brought attention and prominence to architecture in southern California. Wishing to effect a more general recognition of what has been accomplished during this period, the Southern California Chapter of the American Institute of Architects announced a competition in Honor Awards for residential architecture and arts. There was an immediate and generous response to the program, and one hundred and ten entries were submitted of work completed since the last competition in 1933. From these entries the jury of awards, consisting of architects Clarence A. Tantau of San Francisco, John Frederick Murphy of Santa Barbara, and Herbert J. Powell of Los Angeles, chose thirty-nine to receive Honor Awards and an additional twenty-five to be held for public exhibition.

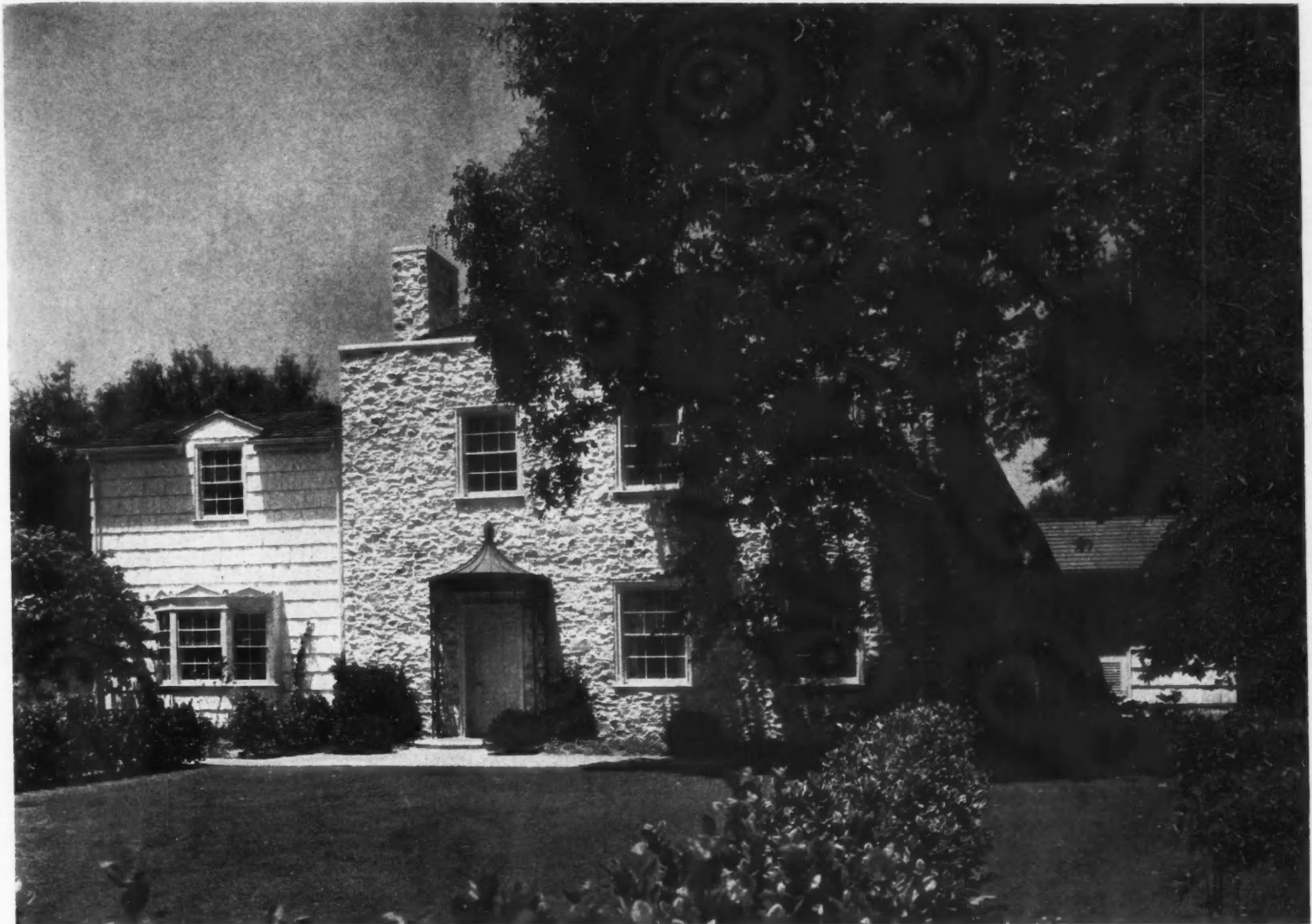
The people of southern California have always looked with favor and pride upon these Honor Awards competitions. The idea was first tried here, and has since been widely used by chapters of the Institute throughout

the United States. The program of the competition, prepared by a committee under the direction of Edgar Bissantz, sets forth the purpose of the Chapter: "—to encourage the appreciation of Architecture and Fine Arts related to Architecture, by extending its recognition of merit to those by whose ability in architecture, skill in execution, and cooperation such works were created." Thus awards are made not only to the architects and designers, but also to the owners, through whose sympathetic understanding for taste and excellence the work is undertaken, and to those contractors who have cooperated in giving form to the esthetic aims of the creator.

It has been my opportunity to study at some length photographs of the work which has received awards and to visit much of it personally. These houses, with their gardens and furnishings, make one realize once more what a privilege it is to live and work where good architecture is so abundant, diverse, and vigorous. Our architecture, even when it is clothed in period dress, continues to be distinct from contemporary work elsewhere, and exhibits an openness and freedom of plan, a

variety and colorfulness of exterior, and a proximity to the out-of-doors that is appropriate to our climate and manner of living. The general trend during these last four years seems to be toward greater dignity, simplicity, and livability; and the smallest of the houses command respect and admiration. An increasing use of the newer materials is evident, and modern details, accessories, and fittings are making their inevitable inroad. These houses are decidedly individual in appearance and character, but they do have in common the one elusive quality of distinction, that something which lifts them above the ordinary and commonplace, and arrests the eye and invites examination.

It is interesting to observe that most of the awards to architects went to men who but a few years ago were considered of the younger group, and several of the names are only now becoming familiar. The residences submitted by the several architects represent a continuation and further development of the work that has come to be associated with their offices. The houses of Winton Risley are set apart by their repose, simplicity, and directness. The



A residence in Bel Air designed by Roland E. Coate, architect. Landscaping by Katherine Bashford and Fred Barlow, Jr. This home was illustrated in the April 1935 issue.

work of Palmer Sabin has an air of urbanity and finish. Alteration and remodeling commissions have been executed with marked success by Russell Ray, Van Pelt & Lind, and Ralph Flewelling, who have transformed dismal, uninspired places into fine examples of Monterey and Georgian architecture. The most thoroughgoing modern house is by Harwell Harris. Wallace Neff has maintained the continuity of the best in our local Spanish tradition. Arthur Hutchason, Witmer & Watson, and Marston & Maybury have houses that show a nice appreciation for the California style that is slowly being evolved. The architect receiving the greatest number of awards is H. Roy Kelley, whose ability and activity have brought him legendary fame. In their group of three adjacent houses, Webster and Wilson have introduced new and progressive notes. The residences of Roland Coate are again to be remarked for their dignity, charm, and elegance. A cottage of New England ancestry by Arthur Herberger, in addition to an award, has also served as a background for a Warner Brothers Production. The work of Sumner Spaulding, includ-

ing his own newly completed home, shows considerable versatility and a lively interest in experimentation. William McCay has displayed fine training in his treatment of three traditional styles. Traces of Oriental influence in the work of Edgar Bissantz give it great freshness and sparkle. In addition to the residences receiving awards, many others have been held for exhibition; among this group are noteworthy small houses by Henry Nickerson, Kemper Nomland, Donald McMurray, and Graham Latta.

A large number of awards were made in landscape architecture, for work executed by two offices of Bashford & Barlow and Yoch & Council. In most instances the houses themselves also received awards; so that no small amount of credit is due to the landscape architects, who through their understanding of the nature of the site, their appreciation of the design and character of the architecture, and their skilful use of plant materials have created the best setting for each individual house.

The modern interiors of Honor Easton are fine in their architectural simplicity and richness of color and texture. To Frank Baden

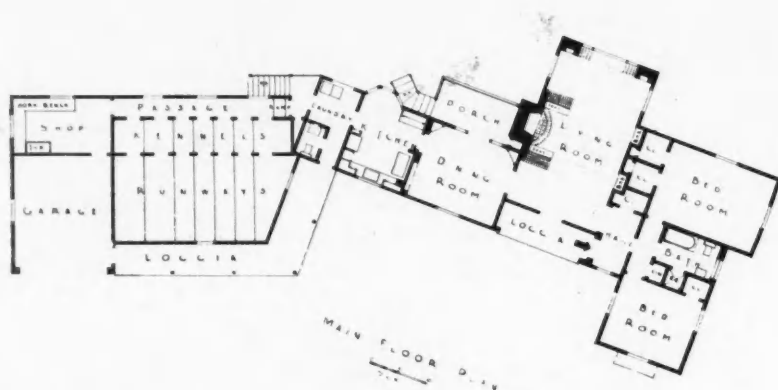
has gone an award for a handsome bench that might well grace any garden. The presentation of the textile exhibit of Dorothy Liebes is most interesting; samples of a number of materials are shown, accompanied by photographs of the rooms in which they were used.

Through the courtesy of the Los Angeles Art Association, the Honor Awards and the additional work will be on exhibition during the month of February in the Lecture Room of the Los Angeles Public Library. This exhibit will also form the nucleus of a book of photographs of recent architecture in southern California, to be published soon under the auspices of the Chapter.

The revived demand and activity in new construction furthers the idea of more frequent Honor Award programs, not only in residences, but also in commercial, institutional and religious buildings. It is the earnest hope of the members of the Southern California Chapter that a widespread interest may be shown in this current exhibit, so that fresh encouragement may be given to all who are striving to produce work of merit and distinction in architecture and the related arts.



Photographs by Gabriel Moulin



THE RESIDENCE OF
MR. AND MRS. WERNER HEROLD

Berkeley, California

Designed by
JOHN HUDSPETH

J. M. WALKER
Builder



Settled at the end of the road on a lot sloping gently westward at the top of the Berkeley Hills, this rambling Spanish house has a magnificent view from all the main windows and enjoys a prevailing southwesterly wind. Each feature of the house is built around some cherished treasure brought from Switzerland or Mexico by Mr. and Mrs. Herold, who are fond of the romantic peasant type of interior and wanted a house suitable for their possessions. A house suitable also for their six fine spaniels. The kennels while close to the service porch had to be at a discreet distance from the living quarters and bathrooms and at the same time be under cover. "Love me, love my dogs" might be what Mrs. Herold had in mind.

LANDSCAPING BEGINS AT HOME

By PHILIP ILSLEY
Landscape Architect



Photograph by Philip Ilsley

IN landscaping "Southridge" I had a good chance to practise what I have always preached, namely, that as much as possible of the landscaping should be done in advance of building, in an effort to avoid that "naked" look possessed by most new homes before their surroundings have been softened by greenery.

A brief summary of the work done at "Southridge" will explain how we were able to show a reasonably mature landscape by the time the house was ready for the decorators and how we saved considerable money into the bargain.

This portion of the "Sheltered Hills" acreage was acquired in January 1936. About a month later we had selected the site for our future home—just in time to get about thirty bare root native Sycamores planted in the canyons before their bursting buds made transplanting unsafe. That finished, a quarter acre was cleared and ploughed for a nursery so that a season's growth would be gained while we were clearing and grading the rest of the land, building roads and paths, installing the irrigation system, fertilizing, cultivating, and in general getting ready for the actual planting.

The house site lay astride a rocky ridge between two canyons, so that the location together with the southern exposure gave us our name. A short distance in front of where the house was to stand was the beginning of a little barranca which deepened farther down and split the ridge like a pair of trouser legs. The head of this barranca was pure deep leaf mold and top soil which we deposited for our lawns, substituting three descending pools of the water gardens. This dirt moving was done by the tractor that graded our main drives, lawns, house site and motor court so that we were able to install our permanent water mains, irrigation heads, etc., and start our actual landscape planting in October, 1936. Meanwhile our plants

had gained a season's growth in the nursery, and considering that they came from flats and 2½ inch pots in February they were quite a respectable size. We also produced some large trees for our foundation landscape and for over three months we balled, boxed and planted industriously.

The eastern slopes in this district all carry good rich deep black soil, while the western slopes are thin and poor and the tops of the ridges often rocky hard pan. This arrangement prompted us to save all top soil from the drives and pools for the lawns and gardens near the house; to blast holes in the west slopes where we planted a forest of trees; and to save the rich east slopes for permanent gardens—all kinds of fruits, nuts, berries, vegetables, flowers for cutting, Bermuda lilies and our iris gardens. About 3000 bearded iris in variety were planted in July, 1936 and divided a year later so that this spring there will be about 30,000 iris in bloom in drifts all over our east hillside for nearly a fifth of a mile up the canyon.

In February, 1937 we started work on the house itself and laid aside garden activities for about three months while the abundant winter rains were being absorbed by our trees and shrubs. The main drive was given a temporary surface of rock and oil to carry the heavy building material trucks, and by the first of May we were ready to whip our landscape into final shape. All stone work and garden masonry was put in as rapidly as possible so that rock garden plants and mosses could apply their softening influence. The water garden was completed and planted—the swimming pond constructed and the tennis court graded and seeded. Yes, "seeded." Most people in California have never seen a *lawn* tennis court unless they have visited Wimbledon or Forest Hills—and of course they are not practical for heavy play unless you have several spare courts. But they are beautiful,

and may be used for archery, lawn bowls, badminton, croquet and putting greens.

The water garden, by the way, was built of stone from our own land—some of the boulders weighing over three tons. For the balance only local rock, natural to the district, was used.

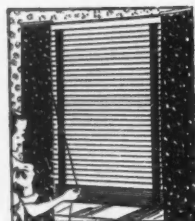
The rough carpentry was finished by July. With the disappearance of the lumber pile, we graded and seeded the lawns so that when the house was finally finished in September we had only the final paving to apply. A little planting of lush tropical plants near the house and the place looked complete.

As over 200 species and several times that number of horticultural varieties were used, there is not space for a planting list but the backbone consists of natives—oaks, pines, sycamores, cypress, California and Catalina cherry, mountain lilac and Toyon. These are supplemented by cedars, junipers, yews, magnolia, jacaranda, acacia, eucalypti, hibiscus, plumbago, solanum and other exotics. A rose garden was planted bordering the lawns and many ferns and shade plants were used beneath the trees. Thousands of summer blooming annuals were in bloom before the house was finished and their successors are now starting bloom for the winter. Freshly filled slopes were planted to mesembryanthemum in July and are now firmly matted to stand the winter rains. The finest variety for this purpose is used on the Coast Highway at Pacific Palisades whence we procured cuttings in 1936 from which in 1937 we covered 20,000 square feet of slope. It has gray green leaves, a copper crimson flower, roots as it goes, stands drouth, and always looks well. California native wild flowers are used in abundance and vines not only on treillage and pergolas but as ground covers on steep banks.

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THE AMATEUR BOTANIST



A PERFUME GARDEN

By BERNICE ASHDOWN

NO GARDEN is lovelier or brings more genuine enjoyment than a well planned perfume garden. It may consist of an entire garden dedicated to the purpose, a border of carefully chosen sweet scented flowers or merely a corner in the perennial garden. If none of these is available, one will find that in any flower garden, whether large or small, the addition of plants carefully selected for their perfume, will materially increase its attractiveness.

Sweet smelling plants may be classified as follows: (1) plants having fragrant foliage, i.e., rose geranium, bergamot, mint, etc.; (2) plants having fragrant roots, i.e., orris root or the iris; (3) plants having fragrant bark, i.e., eucalyptus, spice bush, etc. and (4) plants having fragrant flowers including roses, violets, jasmine, etc.

Flowers produce perfume primarily to attract insects for the purpose of pollination. Petunias and nicotiana are more fragrant at night and attract various kinds of moths while roses, dianthus and lilies give off more perfume during the day and are visited by bees, butterflies and hummingbirds, each adding a note of interest to the garden.

It is generally conceded white flowers are the most fragrant, while red, pink, yellow, purple, brown and blue follow in order of their fragrance, most blue flowers being scentless.

In design the garden should be simple. Its walks, preferably of turf or flagstone, should be laid out to make every part of the garden easily accessible both during the day and at night. They should also be graded to insure good drainage.

The garden should be adapted to suit its location and to meet the owner's personal preferences. It should contain favorite plants carefully placed in a setting where they will look their best. A pool in a perfume garden is always delightful and most flowers are much more fragrant in a humid atmosphere or near water. Such flowers as petunias, tuberose, rose geranium and clove pinks are especially lovely when planted on the margin of the pool where they can trail or droop over the edge.

Plants should be chosen which will bloom consecutively, keeping the garden flowering continuously throughout the year. In choosing them, one should select a few unscented ones to be interplanted with those having strong odors. Care should also be taken that all the plants do not smell too much alike.

Since the birth of civilization, men have valued plants for their perfume. Today the most valued of these treasured plants of antiquity as well as new hybrids are our heritage.

The lack of space makes it impossible to list more than a few of the many hundreds of these plants which are available at reasonable prices.

Spice Bush (*Benzoin aestivale*)

A handsome aromatic shrub growing from 6 to 15 feet high. It has small yellow blossoms in spring and scarlet berries in the fall. It may be used as a hedge.

Wintersweet (*Calycanthus praecox*)

An early blooming, small shrub with attractive foliage and fragrant yellow and brown flowers. They do well in any good garden soil.

White daphne (*Daphne odora alba*)

Blooms in January and February with fragrant, waxy blossoms. It is dwarf in habit and has glossy, green leaves. Requires good, well drained soil and sun or semi-shade.

Breath of Heaven (*Diosma ericoides*)

A shrub of real merit, having richly aromatic foliage and myriads of tiny, white flowers in spring. It is a hardy grower and may be clipped constantly without injury. Prefers a light, sandy soil.

Spanish Broom (*Genista hispanica*)

A very lovely and much used shrub bearing racemes of fragrant yellow flowers continuously throughout the year. It is very hardy and does well in any soil.

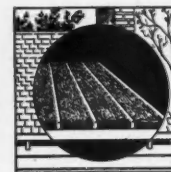
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Spanish Jasmine (*Jasminum grandiflorum*)

A deliciously fragrant shrubby vine which has been at home in California gardens for half a century. Its flowers are white and star shaped. The buds are occasionally marked with purple. It is easily grown in any good garden soil.

California Privet (*Ligustrum ovalifolium*)

A hardy hedge plant having glossy, almost evergreen leaves. Its blossoms are small, white and fragrant. It is easily grown and may be clipped into any desired shape.

Lemon Verbena (*Lippia citriodora*)

An old fashioned shrub with rough textured, lemon scented foliage. Its flowers are small and white. It is easily grown in any good open soil.

Hybrid Sweet Brier Roses var. Bradwardine

A beautiful and hardy climbing rose. Its blossoms are a fine clear pink and very fragrant. The foliage is glossy and sweet scented.

Lilac (*Syringa vulgaris*)

This lovely shrub is so universally a favorite that it needs no description. Lilacs are very hardy and bloom profusely if given a deep rich soil. They bloom in late spring.

Wistaria sinensis

A lovely climber which blooms with large pendant clusters of pea-shaped purple or white flowers in May. It is especially suitable for covering pergolas. Prefers a light, rich soil.

Sweet Sultan (*Centaurea imperialis*)

A charming annual with thistle-like flowers in shades of rose, pink, white and mauve. They bloom profusely throughout the summer and do well in any soil.

Lily of the Valley (*Convallaria majalis*)

A delicate flower blooming in May with globular, fragrant blossoms drooping from 8 inch stems. They are most charming when planted in masses. Require shade or semi-shade and moderately rich soil.

Carnations (*Dianthus caryophyllus*)

Choose one of the many outdoor varieties, since the type sold by the florist is not hardy in the garden. They are available in many colors including pink, red, yellow and white. Their spicy fragrance is delightful in the garden. They prefer rich soil and plenty of water.

Freesia

A lovely winter blooming bulbous plant with very fragrant, waxy flowers in shades of pink, purple, yellow and white. They need rich soil, plenty of moisture and protection from frost in northern gardens.

Lemon Lily (*Heimerocallis flava*)

Blooms in early summer bearing fragrant yellow lily-like flowers on 3 foot stems. Does well in any good soil. It is especially effective planted in masses. Its grass-like leaves make it suitable for planting near water.

Hyacinth

Too seldom do we see these prim little spring flowers. They are very fragrant and come in shades of blue, pink, red, purple, white and cream. Any rich garden soil is suitable.

Florentine Iris or orris root (*Iris florentina*)

Has large white blossoms veined with purple. Its root is sweet scented and has been used for centuries in the manufacture of perfume. It should have a semi-shady moist location.

Lavender (*Lavandula vera*)

A highly fragrant plant which grows 1 to 3 feet high. It blooms from July to September with small flowers on spikes. Prefers a rich open soil.

Regal lily (*Lilium regale*)

One of the most beautiful and hardiest of lilies. It bears large fragrant flowers on stems 4 to 6 feet high. Requires rich soil.

Tuberose (*Polianthes tuberosa*)

Blooms in winter with very fragrant, waxy textured white flowers on 2 foot stems. They grow well in any rich soil.

Rosemary (*Rosmarinus officinalis*)

A popular aromatic plant growing 2 to 4 feet high. Its leaves are used for culinary purposes. Its blossoms are small and purplish blue in color. Blooms in summer.

Mignonette (*Reseda glauca*)

A spreading plant with spikes of small very fragrant flowers. It grows 10 to 12 inches high and makes a good border plant. The richer the soil, the finer the flowers.

Cottage tulips variety Mrs. Moon

A very large yellow tulip with gracefully pointed petals and intoxicating perfume. It grows about 2 feet high. Prefers a rich well drained soil.

Garden Heliotrope (*Valeriana officinalis*)

Grows 2 to 5 feet high. Its flowers which come in June are pale pinkish lavender and very fragrant. It is hardy and does well in any soil.

Violet (*Viola odorata*)

A charming creeping plant which needs no introduction. They do well in any open soil and semi-shade.

SMITTER TREE EXPERTS

Los Angeles, California



FOUR REASONS FOR
THIS HOME'S COMFORT
ARE ONE!

This beautiful concrete home was not designed for just ordinary comfort. So, in its basement, is installed a gas-fired Payne Winter Air Conditioner.

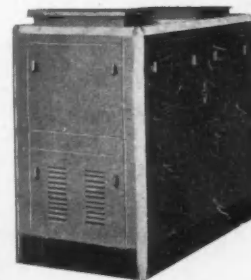
Through the *one* superb unit, *four* specific functions are performed. It heats . . . cleans the air . . . circulates it . . . provides automatically controlled humidification.

The Payne Winter Air Conditioner is more than a product of unequalled performance. Its handsomely designed, compact casing gives it welcome entree even to the family rumpus room.

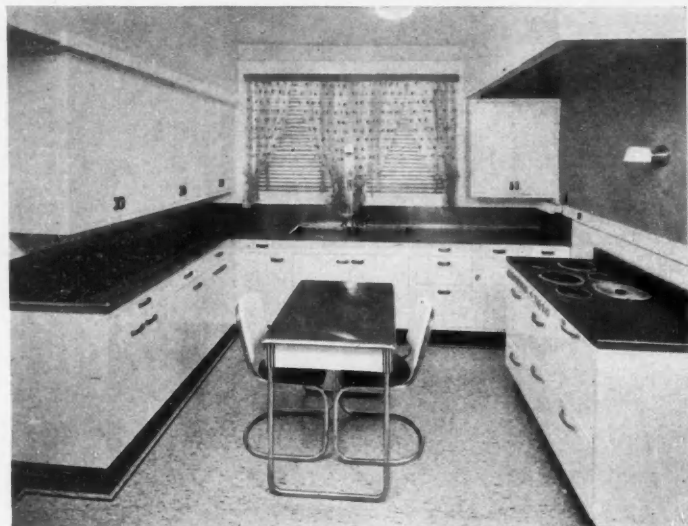
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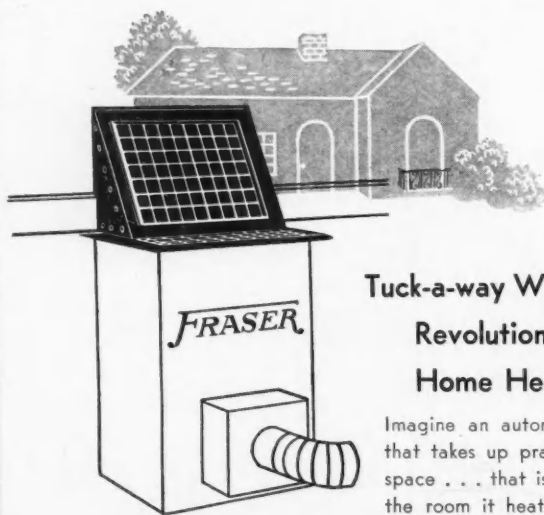
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NEW PRODUCTS AND PRACTICES

No Drain on the Budget

A drain tile cloth, of 8 mesh 24 gauge wire, heavily galvanized, resistant to corrosion underground, is a new product announced by the California Wire Cloth Corporation of Oakland, California. Use of this cloth makes possible a wider spacing of drain tile, which increases the efficiency of a drain tile system. The cloth comes in bundles of 50 pieces and in lengths which allow plenty of overlap to facilitate the laying of popular sizes of drain tile. It prevents the finer aggregate from falling through the drain tile spacing and contributes definitely to the satisfactory operation of a drain tile system.

Our Glass Conscious Country

Because of the enhanced demand for glass in building and interior decorating, new and constant experiment is developing types of glass which accentuate its virtues and reduce its faults. One of the new glass products is translucent Vitrolux, a color-fused, tempered plate glass that is approximately five times stronger than regular plate glass, is highly resistant to thermal shock, and can be twisted and bent to a surprising degree. Electric bulbs behind this glass diffuse a soft, evenly distributed light, making especially effective, colorful store fronts and building exteriors. Two other new Libby-Owens-Ford glass products are Vitrolite—an opaque structural glass—and Aklo, a plate glass of special composition, made to absorb the infra red rays which carry approximately one half of the sun's heat.

Wool Clothing for Buildings

To asphalt shingles, roll roofings, sidings, building papers, paints and cements, the Barrett Company of New York have now added a Rock Wool Insulation, an improved mineral fibre, in three types—Rock Wool Batts, Loose Rock Wool, and Granulated Rock Wool. The first is especially applicable to large areas during new construction, the second is particularly adaptable for insulating homes already built as it packs easily into narrow spaces. The Granulated Rock Wool, blown between studding and joists from outside the house, is suitable for old homes as well as new.

Siding for Industrial Units

Combining asbestos fiber and Portland cement, Trafford Tile has been announced as especially suitable for application to large areas where substantial economies may be effected in the building of skeleton frame buildings. Of fire and weather resistant qualities, Trafford Tile is said to require no protective coating. This new material for siding and partitions has particular applicability to American industry because of the demand for large industrial units of skeleton construction, quickly and economically erected. It is manufactured by Keasbey & Mattison at Ambler, Pennsylvania.

For More Wall Plugs

A small, but very practical detail often overlooked by house buyers and builders is the number of electric wall plugs available for lamps, vacuum cleaners, etc. Where this detail has been skipped over in the building of the house, a "Plug-In" Strip may now be installed. Manufactured by the National Electric Products Corporation this new outlet wiring system is a continuous self-wired strip which provides outlets or "plug-ins" every six or eighteen inches, and may be installed around baseboards, into plaster walls or wood paneling. Besides providing the convenience of added wall plugs, the device does away with long extension wires which trip the unwary.

But Not More Traffic Signals

With unending research, the Bakelite Corporation of New York is producing transparent molding materials of a high quality which open up an entirely new field for plastics. Several types of Bakelite transparent phenolic molding materials have been developed. Molded parts produced from these materials are not only attractive due to their rich color and transparency but practically desirable because of their hardness, heat resistance, dielectric strength, dimensional stability, and lightness in weight. Except for such nuisances as traffic signals, this Bakelite may be used for many interesting applications—transparent containers, knobs and handles, cutlery handles, gauge glasses, lamp shades, electric appliances, etc.

Barrier to the Elements

To check the destruction of concrete, steel, and wooden buildings and equipment by corrosion, erosion, electrolysis, etc., American Concrete and Steel Pipe Company, Los Angeles, have developed Amercoat, a sprayable corrosion-resistant plastic. In addition to its indifference to corrosive forces, Amercoat is reported to bond to the base material whether it be concrete, steel or wood. It cannot be peeled or readily chipped off. Naturally colorless, Amercoat may be pigmented to practically any color or shade, thus serving as an ornamental covering as well as a protection. It is applied with paint-spray apparatus.

Washable Wall Paper

Of the various designs of wall paper there is none commercially known as the peanut butter motif, although at homes where there are children such a pattern may sometimes be found. However, if parents do not prefer that after-lunch design to be permanent, it may be effaced, with soap and water, from Duray washable wall paper. The value of a washable wall paper is at once apparent to every home owner and to hotel managers. The hotel McAlpin of New York is reported to have ordered Duray for the walls of over a thousand rooms. The wall paper is manufactured by the Cloray Corporation, Cincinnati, Ohio.

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SEATTLE



The office of Mr. Warren B. Wood of the E. K. Wood Lumber Company in Los Angeles has been modernized with Kraftwood walls, plywood with tooled designs grooved in the wood, while the ceiling is of Nu-Wood tile. Venetian blinds complete the modernization.

Faucets and Faucets

The tourist who, on viewing Niagara Falls, wondered if she had turned off all the faucets at home, would not have needed to be concerned were those faucets of the self-closing variety manufactured by the Chicago Faucet Company of Chicago, Illinois. The self-closing faucet is only one of the numerous modern types described in the Company's new Catalog F, a booklet designed not only for the home owner but for the architect whose advisory service should extend to the selection of plumbing fixtures.

Garden Lighting

Electric Spigot—"Juice Now On Tap." Designed to supply electric current for use outside of the house, the National Electric Spigot protects the electricity from the elements. It places a weatherproof hood and a cover hinged with a heavy spring over the outlet. Garden lighting is considerably helped by a device of this kind, manufactured by the National Electric Products Corporation of Pittsburgh.

Making Air Behave

Fresh air with no accompanying drafts is one of the features of a new "Tempryte" insulating window offered by the Truscon Steel Company of Youngstown, Ohio. These windows can be attached only to the inside of the Truscon operator-type casements. Among other advantages is the lessening of condensation or "sweating" on the window during cold weather. Condensation is dependent on two factors, namely, the percentage of humidity and the outside temperature. University of Michigan tests have shown that at a humidity of 35 degrees condensation will occur when the outside temperature is 27 degrees Fahrenheit. With Tempryte insulating windows, however, the outside temperature must be approximately zero before condensation will form.

A New Wallboard

A recent development in the Douglas Fir industry is a new three ply fir wallboard with a processed face and tooled, grooved designs, called Kraftwood. The treatment used creates an artificial grain differing from anything heretofore produced and which completely eliminates the slash

grain of rotary cut fir. It equalizes the natural expansion and contraction of the wood and increases potential use as a wall paneling by lending itself to a greater variety of finishes. Kraftwood, moreover, comes treated with a resin sealer that both waterproofs the panel as well as results in a primer coat, thus saving one coat of paint. The manufacturer, M & M Plywood Corporation, Portland, Oregon, has issued a 16 page illustrated booklet showing color plates and full descriptive information as to installation procedure and painting formulae. The E. K. Wood Lumber Company, 4701 Santa Fe Avenue, Los Angeles, has been appointed distributors for southern California.

Insulation

Produced by the Celotex Corporation, Cemesto Board is a new asbestos cement clad insulation board combining high insulation value, fire protection, permanence, light reflection, rigidity, exceptional structural strength, water-proofing, sanitation, and ease of application. Furnished in standard wall board sizes in multiples of one-half inch with a one-eighth inch surface of asbestos cement on one or both surfaces. Particularly recommended for industrial drying and conditioning rooms, air vent ducts, spandrels, steel frame buildings, hangars, or interior or exterior wall construction of all types. Ask for booklet 837-756.

Sealex Explained

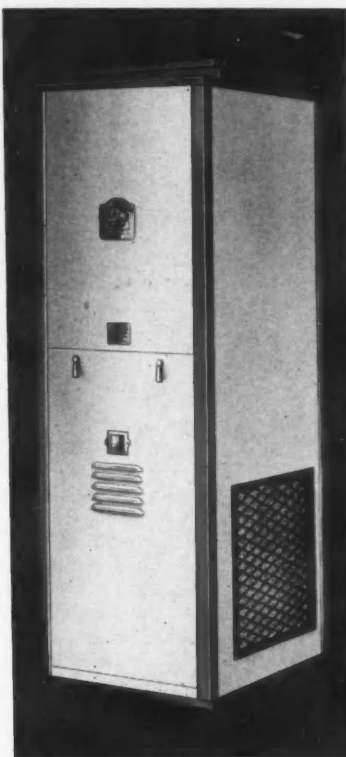
Congoleum Nairn Company have issued a booklet, "Resilient Floors of Sealex" which includes new patterns, feature strips and insets, special uses, and other information for architects.

Dipping into Paint

The National Lead Company have published two booklets, "Let's Look at Paint" and "The House We Live In." The former giving information on colors, light, textures, costs, and durability; the latter treating the decoration and protection of a house.

Hearth Warming

Superior Fireplace Co. of Los Angeles describe in a folder their new double-walled metal fireplace form. This Heat Circulator increases the efficiency of the fireplace and aids the circulation of warm air.



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The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

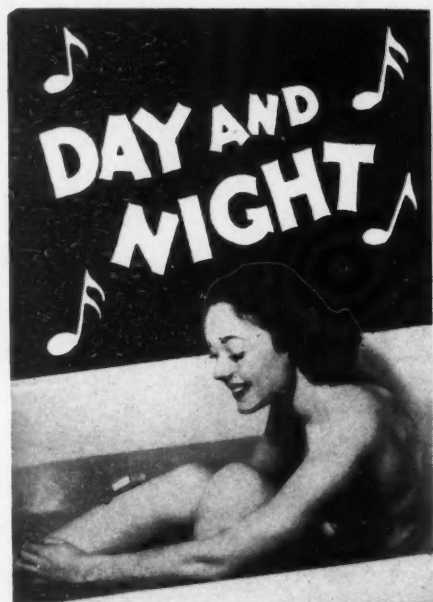
It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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BOOK REVIEWS

LONDON: THE UNIQUE CITY—By Steen Eiler Rasmussen. The Macmillan Company, \$4.00

CAN YOU imagine the authorities that be, prohibiting the growth of a city? If you are an American, you probably cannot. In the United States, where cities are struggling, fighting, annexing and manipulating politics to increase the size of cities so that they may boast of having the largest city in a state or a district or the country, where the people boast that they have the largest trees, the largest factories, the biggest sundials, the biggest pumpkins and the biggest liars in the world, it is inconceivable that anyone could at any time in recorded history have forbidden the growth of a city. Yet this very thing was done by Queen Elizabeth in England in 1580. Her proclamation "Doth charge and strictly command all manner of persons, of whatever quality soever they be, to desist and forbear from any new building of any house or tenement within three miles from any of the gates of the said city of London." Again in 1592 it was proclaimed "That noe person or persons of what Estate, Degree or Condition soever shall from henceforth make and erect any newe Building or Buildings House or Houses for habitation or dwelling within either of the said cities (of London and Westminster) or within three miles of any of the gates."

The above are excerpts from a book that has given me more undiluted pleasure than any I have read in many years, "London: the Unique City" by Steen Eiler Rasmussen. To those who feel that architecture is a subject drier than the bones of Ptolemy, I recommend this book. To those who want to know more about the intimate history of the world's greatest city, I recommend this book. To those who are lovers of English history, custom, art, pastimes and sports, I recommend this book. To everyone who can read English, I heartily recommend this book.

Mr. Rasmussen treats every phase of the city's development in a way that is so simply and gracefully interwoven with the problems of social existence that he leads you through nearly four hundred pages to a point where you regret that there are not four hundred more to come. Town planning schemes for the last four hundred years, landscape gardening, public squares, transportation, garden cities and municipal government are all treated with a clarity and simplicity that makes one wonder why so few people understand city planning and architecture. I repeat such sentences as "The streets of a great city resemble the bed of a river with the traffic pouring through it." His chapter on "The True and Sad Story of the Regent's Street" is worthy a thousand word review in itself. The history of that big city has been a fascination to all who know London's Piccadilly. Mr. Rasmussen's analysis of the John Nash plan for this great thoroughfare and his summing up of the growth of other plans for the streets is a masterpiece. He closes the chapter with these words "All that was simple and refined has disappeared and Regent Street is now merely an ordinary street in the overflorid international style which is considered by the Chinese as the true expression of European civilization."

An excellent running mate for this book is "Disappearing London" by E. Beresford Chancellor, author of "The History of the Squares of London," because "Disappearing London" is merely a book of etchings of streets in London before the advent of modernism and demolition. Not that Mr. Rasmussen's book is deficient in illustrations. On the contrary, it is copiously illustrated with reproductions from photographs, airplane views, oil paintings, water colors, sketches and ground plans. In fact, what with a lengthy bibliography and list of books of references including such works as "Pepys' Diary," the entire subject is handled in an almost encyclopedic manner.

My enthusiasm for the book makes it difficult to write any sort of a review referring to its technical and historical content. I should have started by stating that Mr. Rasmussen clearly proves his contention that London is a unique city with the demonstration that one of the factors in his reason-

ing is the fact that London is a scattered rather than a concentrated city. Beginning with a comparison with Paris and Vienna as concentrated cities, he develops a picture of London scattering in quite a contrary manner, and follows this development through the centuries so as to give a clear, logical picture of a great, perhaps the greatest, city sprawled over what was once a series of towns. From there he goes into an analysis of streets, major arteries and plazas. He gives you a picture of the consolidation of Westminster, Marlybone, London and other small towns into what is now the great metropolitan London that we know. Thence he takes you through domestic architecture, the balconied houses, up Park Lane and Berkeley down to the moderns of today, so devoid of all romance and historical background. His chapters on garden cities are epitomies. His closing paragraph, which follows, should be framed and hung in the administrative offices of every city in the United States.

"The monumental city of antiquity, Peking, is ruined by the intrusion of houses of European types which destroy all the harmony of its plan. And now London, the capital of English civilization, has caught the infection of Continental experiments which are at a variance with the whole character and tendency of the city! Thus the foolish mistakes of other countries are imported everywhere, and at the end of a few years all cities will be equally ugly and equally devoid of individuality. This is the bitter end."

By MARK DANIELS, A. I. A.

GLASS IN MODERN CONSTRUCTION, with an introduction and text by Harold Donaldson Eberlein and Cortlandt Van Dyke Hubbard. Charles Scribner's Sons. \$3.75.

SIXTY-TWO plates of photographs of entries in the recent Pittsburgh Glass Institute competition are presented in this book. With these plates is an introduction giving the story of glass from its Phoenician beginning, describing briefly the nature, kinds and properties of glass, and concluding with a description of a few of the more common techniques of glass construction and installation.

The plates incidentally picture glass in a wide variety of uses. Clear glass forms whole walls which slide horizontally or disappear below floor level. It appears as outdoor windbreaks, as sound reflectors, as display windows, as bullet shields, as tables and table accessories. Translucent glass composes partitions, luminous ceilings, backgrounds for signs, and escalators. Glass block replaces both the conventional wall and the conventional window in dwellings, warehouses, and operating rooms. It often becomes a source of indirect light. Mirrors are used structurally as walls and as backgrounds for murals. Colored, leaded and curved glass appear in a variety of ways.

To glass manufacturers, to glass dealers, and to the authors of "Glass in Modern Construction" this collection of photographs is interesting chiefly if not solely as a demonstration of the extensive use to which glass can be put.

To the designer, on the other hand, these photographs are chiefly interesting as evidence of a new integration in architectural design. Recent developments in air conditioning, insulation, illumination and various mechanical and automatic devices have widened the use of glass. New systems of construction have been developed in which columns and walls merge structurally with the beams and floors and produce a continuity of structure that not only makes large glass areas possible but invites a truly plastic conception of building. With the disappearance of the interruptions and joints natural to the ancient order of architecture, shapes and spaces more natural to the movement of human beings will inevitably develop. These shape spaces will be clothed in materials providing not only the familiar protections from heat, cold, rain, snow, wind and dust, but providing also the sight of the sun, sky, ground, plants, and the possibility of merging the inside with the outside at will, actually as well as visibly. No building yet built has begun to realize these possibilities, yet many pictured in this collection suggest them.

Something of this sort is what Mr. Eberlein and Mr. Hubbard might have suggested in their text. But instead of this they announce that "it is the function of architecture to reconcile utility and seamliness" and in their comment on the work pictured they then proceed patiently to keep score on "seemly aspect."

The reproductions are excellent.

By HARWELL HAMILTON HARRIS

SHAKER FURNITURE, the craftsmanship of an American communal sect. By Edward Deming Andrews and Faith Andrews, Yale University Press. \$10.00.

WITH forty-eight full page illustrations from photographs taken by William F. Winter, and a preface by Homer Eaton Keys, this book is a tribute to a people.

The Shaker craftsmanship is so interwoven with the religious belief of the Shakers that one needs to understand something of that in order to interpret the principles of furniture design as carried out by them. This the authors have done and in doing so have given us a record of the history of their craftsmanship. Their furniture by its pure simplicity of design touches some chord in each one of us. This simplicity in form is further enhanced by splendid and honest construction which is also a part of their craftsmanship.

The making of Shaker furniture is slowly slipping into the past and the collector will do well to acquire examples of it before it disappears from the market. This book is to be recommended not only to the collector but to all those who wish to know something of the history of these good people.

By ALICE R. ROLLINS

COLLECTING OLD ENGLISH LUSTRE. By Jeannette R. Hodgdon. Southworth-Anthonsen Press, Portland, Maine. \$2.50.

THE book will be welcomed by all lovers of lustre ware. It is beautifully illustrated with examples from the author's collection.

The author has given us in this small book an incentive for collecting for the pleasure to be obtained from it. She also says some very pertinent things about museums being established in small communities in order that a love and enjoyment of the old things of other days may be encouraged. She summarizes the history of lustre ware by quoting several authorities on the subject, which is of help to the collector.

By ALICE R. ROLLINS

ADVENTURES IN COPPER LUSTRE

(Continued from Page 11)

farewell. Another shows the ship under full sail and the following:

"Remember me when this you see,
And keep me in your mind.
Let all the world say what it will—
Speak of me as you find."

The metallic wash which produced the Pink Splash lustre decorating these jugs was applied over a cream slip. It settled in purplish and pink marblings and splotches, showing deep copper at the edges, and the whole appears covered with a translucent film of copper. Many ornaments were entirely covered with Pink Splash.

One of the very prettiest of cups and saucers is a flare-shaped cup set in a deep saucer, completely covered with copper lustre, deep and rich in quality and color. The decoration is in relief—an apple with leaves and stems in ruby, yellow and luscious green. These groups are repeated three times on the cup and five times on the inside flare of the rim of saucer.

My first whole piece of copper lustre was acquired in Old Mexico. In the quaint little town of Cuernavaca I went into a shop near the lovely Jardin de la Borda to buy a Spanish fan and came out with an English copper lustre jug, twin brother of my early broken treasure. It is six inches high, subdued and mellow in tone, with two bands of clear blue, the lower criss-crossed with the lustre. Later I found a smaller jug, similar in shape and decoration, but with yellow bands.

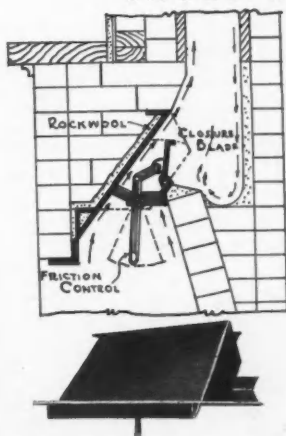
Wandering along South State Street in Chicago, on booty bent, I caught a gleam of lustre in a dingy window. I entered. Sure enough, there was a jewel of a copper lustre jug. Even now I thrill when I think of it, for so much of the joy of acquiring these treasures is the thrill of the unexpected. The shop-keeper handed it to me. "How much?" "Oh, not very much—ten cents, I guess." I gasped "It's copper lustre." Well, that apparently was nothing in his life. The jug had come in with a lot of junk, it was cracked, and a dime was all it was worth! I grasped it and fled. It has a tiny crack, but it also has the most glorious golden lustre! The bottom part is marked in diapering in relief. The upper part is divided into four panels in each of which is a crude little tree in rose and green. The shape is unusual in copper lustre, and I should like to know just where it had been potted and its history.

In a shop in Seattle I came upon a choice jug—not for sale. I haunted that shop for two years and finally carried out the jug. It is one of the most interesting I have ever found. On the bottom is a Masonic emblem in relief. It had either been made to commemorate some Masonic event or as a gift to a Mason. It is five inches high and quite squat. The lower part is divided into three sections by horizontal lines, and in each section is a different design in relief, the whole covered with lustre. Above that is a wide floral band—the Rose of England, the Shamrock of Ireland, and the Thistle of Scotland, all in gorgeous coloring—rose, green, blue and yellow. The lustre is not as fine as on some of the other jugs. This one has evidently seen hard service, but it is in perfect condition. The owner of the shop was loath to sell this jug. A young man had borrowed money from him, leaving his precious jug as security. He promised to redeem it very soon, but for three years the jug sat on the shelf, waiting patiently the return of its owner. Where is he? No one knows. The jug is mine until he claims it.

There is something very satisfying in a group of copper lustre, the warm tones are richly decorated. There is a solid worth about the shapes. They were designed for daily use for plain, unpretentious people. The handles of the jugs were well placed and the spouts were made to pour. They did not aspire to ape something more elegant, as was the case in silver lustre. They were made to fill a need, and they have the charm of simplicity and honesty.

I am often asked how I know a piece of lustre is genuine. No one who is at all familiar with the English copper lustre of the 19th century could possibly mistake a modern piece for the old. There is a certain "feel" to an old piece of pottery or china and this is especially true of lustre. The contact with human hands may have worn the glaze off the handle a trifle, perhaps the contour of the relief decoration is a bit dulled. Pass your hand over an old piece of lustre and realize the mellow smoothness of it. The bloom of youth has nothing on the bloom of age.

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Van Pelt



January is one of the desert's favorite months and a hideaway no larger than a bird's nest has been designed by Architect Garrett Van Pelt to be built at the base of San Jacinto near Rancho Mirage. The hideaway will accommodate a surprising number and can be most attractively equipped.

TRENDS IN
MODERN ART

(Continued from Page 7)

The youngster of natural talent and creative ability who is lacking in experience and training fits naturally into the mural program as assistant to a master artist, where he has an opportunity to learn the limitations and possibilities of the various media. Through the suggestions of the master and observation of his methods he is able to improve his own technical skill and knowledge until he can produce a satisfactory design and execute it himself.

Numbers of such units, approximating the old guild form of organization and emphasizing again the trend away from artistic individualism and isolation, are functioning happily and effectively in the cities of the West today—to their own mutual benefit and the immense cultural enrichment of the country.

On the other hand, many individuals of fine skill and ability, well-trained and competent in the use of their media, are finding themselves in the various visual education activities carried on by the Federal Art Project where careful, meticulous craftsmanship rather than creative ability, is the prime requi-

site. Chief among these is the Index of American Design which is compiling a record, in black and white drawings and in color, of all decorative design of native origin developed prior to 1900. This work has been recognized as of incalculable importance to the country and provides this class of artist with that essential feeling that they are performing a socially valuable function, while at the same time it calls for just the skills which they possess. Cases of truly remarkable personal rehabilitation have been numerous in both of the above groups.

While it is impossible to do more than indicate the general ways in which the Federal Art Project is influencing present art trends in the West, mention should certainly be made of the educational program which the project has been carrying on and which is certain to have a profound influence on the art of the future.

Children's classes in creative art are being conducted in hospitals, community centers and settlement houses. Portfolios of lithographs, loaned to state boards of education, are being circulated on regular schedules, among isolated rural school districts where they are bringing to many communities their first glimpse of any art above the level of the annual calendar cover. In addition to this the Project's own exhibition program is holding hundreds of exhibitions, not, for the most part, in old established museums, patronized only by the already art-conscious, but in schools, libraries, hospitals, settlement houses and community centers where they are being seen by hundreds of thousands who have never before come in contact with original works of art by living artists.

The response to all this is tremendous and the growing demand for art, in all its forms, is difficult to believe unless one comes in direct contact with it. The reactions of the people, particularly the children and young people, to this art are amazingly positive, if not always predictable. It is too soon to hazard a guess as to just what the effect of this wide range sowing of the seeds of art interest is going to have on the art of the future, but that it will be a decided factor seems self-evident.

The question has been asked, "Does not this new and growing preoccupation with the art needs and desires of the people constitute a regression, demand a compromise on the part of the artist in attempting to paint down to the people?" The answer is definitely no. The artists themselves are realizing that they cannot get too far ahead of the general level of public taste and that if they are to continue as a vital, useful part of contemporary life they must accept such limitations and work within them to the best of their artistic abilities. They also see that there is no esthetic compromise involved in utilizing their knowledge of design, of relationships of form and color, in the production of works which can be generally appreciated and understood.

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